



VOL. V.—NO. 2.

NEW YORK, THURSDAY, JULY 13, 1882.

WHOLE NO. 128.

Automatic Harmonica.

THE drawing illustrates the design of an automatic harmonica, in which a perforated sheet of paper is employed to regulate the admission of air to the reeds ; and the invention consists in the combination of a perforated strip of paper or music-sheet and a flexible wind-chest or air-compressor pump with an ordinary harmonica or similar instrument, whereby the latter is made to execute tunes automatically.

A represents an ordinary harmonica or musical instrument having a reed-plate fixed in a suitable air-chamber, *c*, and carrying-reeds *b*, riveted thereto over air-ports *d*, the instrument being permanently fixed in supporting-standards *B*, which also support the drums *C* on opposite sides of the instrument, which are provided with crank-handles *D*, and carry the perforated music-sheet *E*.

On the top of the instrument an open rectangular frame, F, is secured by dowels from the inner edges of which preferably strips of leather, *g*, or other flexible material project inward to near the edges of the air-ducts *a*, and are designed to rest on the harmonica or on the music-sheet to prevent the escape of air from the bellows H, excepting through the air-ducts. On the top of this frame, F, is firmly secured the double bellows or air-pump H, for operating the instrument.

The central board or diaphragm, *h*, is provided with airports, *i*, controlled by a valve, *k*, hinged on the under side of the diaphragm, and flexible ribs, *l*, connect the sides and opposite end of the diaphragm with the opposite end and sides of the frame.

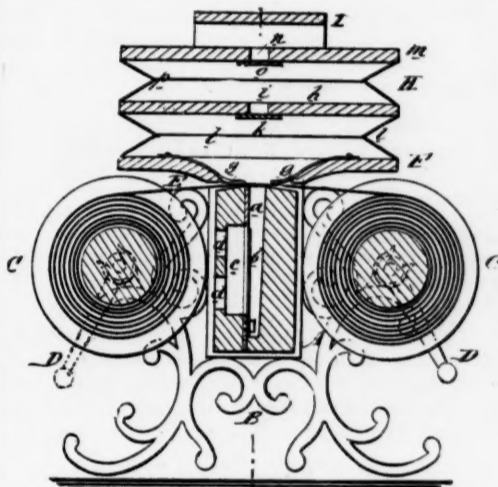
To the free or unfringed end of the diaphragm is hinged the bellows or pump top, *m*, of the same dimensions with the diaphragm, and with its free end extending over plumb with the hinged end of the latter. This top is provided with air-ports *n*, that are controlled by a valve, *o*, hinged on the under side, and is connected with the diaphragm by flexible ribs, *p*.

Fastened on top of the pump or bellows top is a handle, I, whereby the bellows or pump is worked. When the bellows or pump is drawn upward the valves *b* & *c* open and the pump is filled with air through the ports. Then, by rocking the pump laterally, first depressing the free end of the diaphragm and then elevating it, and at the same time depressing the free end of the top, and then elevating the latter and simultaneously depressing the former again, a constant supply of air is admitted into the pump, and is forced through the perforations (not shown) in the music-sheet and through the air-ducts *a* to operate the reeds and to give out musical notes. While working the bellows or pump with one hand the operator turns with the other hand a handle to draw the music-sheet over the air-ducts, whereby the admission of air to the reeds is regulated. Each drum being provided with a handle, the music-sheet can be drawn back and forth, so that the tune can be played from beginning to the end or the reverse. These drums are removable, so that one music-sheet can be readily replaced by another.

"The Culprit Fay."

ONE of the most delicately fanciful and musically beautiful of modern poems is Joseph Rodman Drake's "Culprit Fay." It is familiar to nearly all lovers of English verse, and its marvelous beauty emphasizes their regret that its author was cut off so early in what promised to be a wonderful poetic career. It has been set to music two or three times, but always in a badly mutilated form, or so trashy as to be unworthy the exquisite theme. Mr. Frederick Grant Gleason, of this city, has recently completed a setting which a somewhat careful examination attests to be a musical work of a far different and higher order of merit. There are some portions of the poem, of more descriptive matter, which, though beautiful as poetry, Mr. Gleason has judiciously omitted, but everything necessary to the flow of the fanciful story he has retained, and retained precisely as Drake wrote it. It is in cantata form, for solos, chorus and orchestra, and is divided into three parts, the first and second containing five numbers each, and the third containing eight. The solos are for soprano, alto, tenor and baritone, and are in both aria and

recitative forms. In its composition, what is known as motive work—in which a carefully chosen musical phrase is used always to suggest the same thought—plays an important part, some of the numbers being almost wholly built of such material, while in others it is not so continuous. These motives are nine in number, used to suggest respectively the summer night, the mystery of elfin life, the general fairy life, the Fay's love for the mortal maiden, the penalty of this transgression, the night on the Hudson River, the malevolent water-sprites, the task assigned the culprit, and the love of the Sylphide Queen for the wandering Fay. With scarcely an exception, these motives are devised with singularly true poetic insight and an airy musical fancy quite worthy to be wedded to that of the exquisite poem, and they are woven into the general structure of the work with an easy command



of musical resources no less remarkable. The first use of each of them is so unmistakably wedded to a salient idea in the poem, and the ideas thus to be emphasized are chosen with such excellent judgment, that upon once hearing the motive the listener can scarcely fail to catch its significance and recognize it when it recurs even in new associations. In the adjustment of the various solos the composer has shown excellent appreciation of the capacities of the several voices and a melodic power with which even his friends have not credited him. He seems thoroughly to have caught the easy, airy, graceful, fanciful flow of the poem itself, and there are few instances where the music and the text are not in clear harmony. The grasp of the whole theme is notable, also the balance between aria, recitative and chorus being well preserved. The orchestration, also, is a notable piece of work, at once compact and comprehensive, and pervaded with the dreamy, imaginative color of the poem and the theme. The whole work is constructed very much in what, for want of a better name, has come to be called the Wagnerian manner, which is as much as saying, with "an eye single" to the development of the dramatic or narrative idea, and a harmonic wealth that calls for a genuinely scientific knowledge in the composer of vocal capacities and orchestral resources. An examination of the score leads to the belief that adequate production will demonstrate that Mr. Gleason has not many rivals among American composers. After much urging by the few who have had the privilege of examining the work, he has consented that something may be done toward its presentation in this city early in the coming season, and hence this meagre mention of its character and merit. If the strength of the production shall prove at all worthy of the composition itself (and it now seems probable that it will be so), the public may expect something thoroughly artistic. The details of the presentation are not yet arranged, but will be announced as soon as decided upon.—*Chicago Times.*

The Artistic World.

AT HOME.

—Newport will have the presence of the pianist R. Joseffy.

—Pauline Conissa is seriously ill at her residence, this city.

—M. Muellenbach, a Cincinnati contralto, is said to promise fine things for the future.

—Mme. Vanoni has had a fair success during her late engagement at the Metropolitan Alcazar.

—Adolph Bernstein, whose name is associated with the Germania Theatre, is in Saratoga leading an orchestra.

—S. E. Jacobsohn, the violinist, is the latest seceder from the musical faculty of the Cincinnati College of Music.

—A son of Karl Klauser has established himself as a piano teacher in Chicago. He has thus far met with good success.

—Celie De Lussan, the charming singer, met with much success recently at a musical festival given in Portland, Me.

—John Gilbert has been engaged to take the place of the late George Conly in Miss Abbott's Opera Company for next season.

—C. Wernig, formerly bandmaster of the Seventh Regiment, is conducting a band on the (old) Iron Pier, Coney Island.

—Mrs. C. M. Raymond (Annie Louise Cary that was) will settle in New York in the fall. She will reside on Fifth avenue.

—Wm. Mason, the well-known composer, teacher and pianist, has decided to spend the hot summer months in the Isle of Shoals.

—J. C. Fillmore, of Milwaukee, recently conducted a Summer Musical Normal Class at a place not far from Chicago, called Lake Bluff.

—Two artists of the Norcross Opera Company recently entered into a marriage contract. They are A. F. Ackerly and Miss Maynard (that was).

—Wm. T. Carleton, the well-known baritone, has been very successful in his two engagements at the Standard Theatre as well as at the Germania Theatre.

—The Australian tour undertaken by the great violinist, August Wilhelmj, has turned out a failure from a financial standpoint. He is on his way back to Europe.

—Digby Bell, the excellent baritone singer and actor, has achieved a great success at the Bijou Opera House. His part of *Grosvenor*, in "Patience," has become a more than ordinarily successful impersonation.

—Ilouka Von Rabasz, a Hungarian pianiste, recently arrived from Berlin, whose playing is said to be highly commended by Liszt and Morzowsky, recently made her appearance in concert at Chicago.

—Camilla Urso is now in New York resting from the labors of her last concert tour. Her playing is that of a true artist, and is characterized by grace, refinement and purity of tone. Her bowing and expression is all that can be desired.

—Zoe Marquisini, a daughter of Miss Kate Fisher, a well-known actress, has just returned to this country after a residence in Milan of five years. She is said to possess a voice of much beauty, which is under good control. She studied with Lamperti.

—The solo baritone singer at Holy Trinity Church is M. O. Lownsdale, from Portland, Oregon. He has a voice of fine quality and unusual power, and his style of singing is calculated to impress and move his hearers. He has a good future before him, and is naturally cut out for an oratorio singer.

—Cora R. Miller, returned lately from an extensive concert tour through Australia, Tasmania, and New Zealand, has appeared at San Francisco in a concert, of which the San Francisco *Call* speaks as follows: "The vocalist, Cora R. Miller, was down for the Polacca from Thomas' 'Mignon' and Cowen's 'It was a Dream.' In the execution of these gems,

particularly the Polacca, the lady showed great natural power enriched by well-directed culture. She excels in *floritura*, reminding one of Ilma di Murska by her method."

—Michael Brand, the violoncellist, has joined the faculty of the Cincinnati College of Music. He is an excellent player and the present leader of the Cincinnati orchestra.

—Silas J. Pratt played over his new opera of "Zenobia" on Friday afternoon, the 7th, at Mr. Hanchett's teaching rooms, on Fourteenth street, the listeners present including Henry Carter, organist of Plymouth Church, Kenyon Jones, Mr. Hanchett, and others. Mr. Pratt left for Europe on the 8th.

—Theodore Thomas is to have an elaborate *bâton* presented to him in the fall by the Advisory Committee of the New York Musical Festival. It is made of ivory, tipped with frosted gold. A bar from Beethoven's "Fifth Symphony" is inscribed on the ivory staff, while a suitable inscription is placed upon one of the tips.

ABROAD.

—A bust has been placed on the grave of the tenor Roger, in Père la Chaise.

—Napoleone Voarino, the pianiste to the Queen of the Belgians, has been playing with great success in London.

—Mme. Sucher achieved a great success in the title rôle of Weber's opera "Euryanthe," recently produced in London, at the Drury Lane Theatre.

—Mr. Oberthur, the harpist, recently appeared in London, and drew forth many expressions of praise from those who listened to his fine performance.

—Adelina Patti has made a success in the new opera "Velleda," by Lenepveu. She evinced great dramatic power throughout her impersonation.

—Chas. Hallé, the eminent pianist, has become as noted for his excellent conducting as for his piano playing. He is a musician of the very highest gifts.

—Mme. Schumann is heard but too seldom. Whenever she appears in London, seriously inclined amateurs are certain to form a goodly number of the large audiences that usually greet her.

—Simms Reeves has evidently a fondness for farewell concerts, for he has not yet brought his remarkable vocal career to a close, although he started out to do so some (or rather many) months ago.

—Mme. Patey's singing at the recent Chester Triennial Festival was highly praised. Her style is admirably suited to oratorio singing. Marie Rôze was also one of the soloists, and took part in the "Creation."

—Herr Elsner is a violoncellist living in Dublin. In a recent concert given in that city by him, he is said to have played admirably, and to have given marked satisfaction to the very large and fashionable audience assembled to hear him play.

—Josef Joachim, the great German violinist, is said to be sick of Berlin, and to wish to leave it forever. His divorce suit against his wife for unfaithfulness is said to have been the cause of this feeling. The suit in question has not yet been decided.

—While at Palermo, the authorities strongly advised Wagner not to take walking exercise in the environs during his visit to that city, as the brigands were on the watch for him, and should he be entrapped they would demand an enormous ransom.

—Marie Dubois, a Parisian pianist, only fourteen years old, recently gave a piano recital in Steinway Hall, London. She has marvelous proficiency, a clear, exact and determined execution, and really produced a grand effect in the march and finale from Weber's "Concertstück."

—As a pianoforte player, Signor Sgambati deservedly holds a high place. His playing of Beethoven's E flat concerto at a recent Crystal Palace concert showed great breadth of conception and earnestness of purpose, while his manner at the piano is quiet and modest; qualities which are not, as some players think, incompatible with true genius.

—Franz Rummel recently gave a piano recital in London, playing upon a Beckstein piano. His programme included the "Sonata Appassionata," Schumann's Sonata in G minor, Op. 22, Mendelssohn's Rondo Capriccioso in E minor, also compositions of Chopin, Liszt, Rubinstein, and Jadasohn. Mr. Rummel is said to be a bold, energetic executant, but that his touch lacks elasticity, and his style is rather monotonous.

COPYRIGHT IN MUSIC.—It has been of late a source of great annoyance to musical amateurs to occasionally find themselves subjected to the payment of a fine for singing a song at a village concert; for, while it has been in general assumed that no permission is necessary, certain owners of copyright have recently begun to insist on their extreme rights. Accordingly, Mr. Gorst, M. P., has introduced a bill making it incumbent on the proprietor of the copyright in a musical composition who is desirous of retaining the right of public representation in his own hands, expressly to print outside the cover a notice that his consent is requisite for a public performance. In default of this being done, any action to recover penalties is to be dismissed.—*London Times.*

Operatic, Choral, Orchestral, &c.

HOME.

The Boston Comic Opera Company has been in Duluth. R. S. Munger, a citizen of the place, intends to erect a new opera house, according to report.

The Philharmonic Orchestra, of Cleveland, will give a series of subscription concerts the coming season. It is an organization comprising much talent.

E. L. Darling, who composed the music of "The Twelve Jolly Bachelors," is at work on a three-act opera, the libretto of which has been written by E. Bacon.

"Ruth, the Moabitess," is a cantata written by Col. E. A. Andrews, of St. Louis. It is said to show talent, and will be performed in numerous cities the coming season.

The opera recently given for the amusement of the citizens of St. Louis at the Pickwick and Garden theatres, were "Fra Diavolo," "Manola," "Patience," and the "Bohemian Girl."

The Mendelssohn Quintet Club recently gave some highly enjoyable concerts in San Francisco. A large number of classical compositions were performed. Cora Miller was the vocalist.

John Wiegand, organist of St. Patrick's Catholic Cathedral, Augusta, Ga., has recently written a mass in honor of St. Joseph. It was given at a service some week or so ago, and was well spoken of.

A new opera comique, entitled "Les Voltigeurs," has been produced in San Francisco. Altogether the work does not seem to have pleased. Both the libretto and music have but little to recommend them.

The Boston Ideal Company will next season produce a new comic operetta, "Coquettina; or, the Missing Link," the score of which is by W. C. C. Seeboeck, the pianist, and the libretto by W. H. Edwards.

A new comic opera, entitled "Lord Buncombe's Daughter," the words being by Julia Ward Howe, will be produced at Newport during the season by an amateur opera company. Adamowski, the violinist, is the composer.

The Rochester (N. Y.) Oratorio Society will give in the fall Mendelssohn's "Walpurgis Nacht" and some selections from "Lohengrin." The soloists will probably be Henrietta Beebe, Lena Little, Mr. Fried, and Mr. Remmert.

The Thomas orchestral concerts were not financially successful at Milwaukee, except the two performances in which local singing societies took part. Thomas is now in Chicago, after which he will proceed to Cleveland, then to Cincinnati.

The Boston Miniature Ideal Opera Company made its first appearance in "Patience" at the Boston Theatre on Saturday evening last. The company consists of a hundred children, and includes a miniature band, which plays in the foyer of the theatre before the performance.

A Symphony Society has been formed in Rochester, N. Y. It will be conducted on the co-operative plan. Two concerts will be given next season, one in October, the other in March. Mrs. Osgood and Miss Drasdil will probably be the soloists. Professor Greiner is the director.

A burletta, entitled "The Joust," was recently presented in Omaha, Neb. The Harmonic Society chorus took part therein. The chief rôles were taken by Mrs. Estabrook, Cecil; Miss Springer, Rachel; W. B. Wilkins, Frank; Mr. Estabrook, George; and W. O. Sanders, Toodle.

FOREIGN.

Signor Marchio has recently completed a new opera entitled "Catilina."

"Lohengrin" has been received with the utmost enthusiasm in Barcelona.

The 144th anniversary of the Royal Society of Musicians was held last month in London, under the presidency of Dr. A. S. Sullivan.

The Orchestral Society of Milan, under the direction of Franco Faccio, the able conductor at La Scala, is about making a grand concert tour through Italy.

The fiftieth anniversary of the production of "L'Elixir d'Amore" has been celebrated at Bergamo. During the performance a bust of Donizetti was exhibited and crowned with laurels.

A correspondent of the Augsburg *Allgemeine Zeitung* states that the story of Mozart's "Don Giovanni" is founded upon an actual incident occurring in Seville, which may be indeed the foundation of similar legends bearing the name of Don Juan.

M. Colonne has lately given several concerts in Lisbon, much to the gratification of the Portuguese *dilettanti*, notably the King and Queen, who attended on each occasion. M. Colonne's fellow-countrymen were well represented on the programmes: Works by Ambroise Thomas, Gounod, Saint-

Saëns, Massenet, Delibes, Joncières, Widdor, Guiraud, and Lalo being played, and meeting with well-merited success.

Frederick Clay will write a cantata for the Leeds Musical Festival of 1883.

The Royal Harmonic Society of Tongres recently gave its first summer concert. The programme was quite miscellaneous.

"La Tzigane" is being mounted at the Bellecour Theatre, Lyons, with all the splendor due to the fine score of Johann Strauss.

J. J. Abert's opera, "Ekkehard," recently produced at Munich, under the composer's direction, produced a favorable impression.

At a recent symphony concert given in London by the two brothers Schulz-Curtius, Schumann's complete "Faust" was heard for the first time in England.

The Liverpool Philharmonic Society will again be under Herr Max Bruch's direction. The concerts, twelve in number, will extend, it is reported, from October to April.

Glück's comic opera, "The Deceived Cadi," has been very successfully revived in Vienna and Berlin. It is one of a series of little musical pieces which Glück wrote for the Austrian Court.

A committee has been chosen by the Belgian government to superintend an edition of Grétry's works, both literary and musical. This committee is presided over by M. Gavaert, the secretary being Ed. Fétis.

A mass by the popular conductor, Hans Richter, was executed for the first time lately at the Vienna Hofcapelle. The *Wiener Allgemeine Zeitung* praises it without reserve, and says that it is full of poetic power and beauty.

"Carlotta Ctepier," a new opera by Signor Florida, recently produced in Naples, has been favorably noticed by the Italian journals. In Florence an opera called "Aurelia," the work of Graziani-Walter, has also met with an encouraging reception.

The Chester Triennial Musical Festival, which recently took place in Chester, was a decided success both musically and financially. Of English compositions performed there were the following: Dr. Bridge's dramatic cantata, "Boadicea," an overture in F minor, by Sir John Goss, besides four selections from C. Villiers Stanford's opera, "The Veiled Prophet."

The Euterpia Cercle of Anvers recently gave a concert for the benefit of the prosecuted Jews in Russia. The singers Mmes. De Gine and Van Ryswyck, Van den Eynde, a young tenor, Van Langermeersch (pupil of the Brussels Conservatory), an excellent pianiste, Mme. A. T. (first prize of the Vienna Conservatory) and the orchestra of Royal Harmonic Society, led by A. Lemaire, all took part therein.

Franke and Pollini gave a concert on a grand scale at the Royal Albert Hall, London, on the last Saturday in June, when they introduced to the public the whole of the artists and chorus of their fine company, who had been performing for some weeks past at Drury Lane with so much success. The orchestra was largely increased for this occasion, and conducted by Hans Richter.

Mr. Willing, organist to the late London Sacred Harmonic Society, has decided to form a new choir with the hope of partly filling the void occasioned by the disbanding of the society, and also of introducing to the public a few concerts on the lines of those lately given by Mr. Leslie, consisting chiefly of unaccompanied part-singing, and varied occasionally by some instrumental solos by eminent artists, among whom Mr. Willing may be counted to appear in the rôle of solo pianist.

Rubinstein's "Paradise Lost" was lately given in London by the Philharmonic Society, under the direction of Mr. Cusins. The soloists were Signor Foli, Barton McGuckin, and Mme. Rose Hersee. According to the *Musical Standard* the work is only a quasi-success, and despite unquestionable power, originality, and musicianly thoughts, will never satisfy the cultured musician, nor enlist the sympathies of a general audience.

The programme of the festival which will take place the coming August in the Palace of the Fine Arts, Brussels, contains the following works: Handel's "Alexander's Feast," a Beethoven "Overture," Brahms' "Requiem," a work by Benoit, and one by Samuel (neither of them yet selected). Among the soloists chosen are Mme. Schroeder-Haufstaengli, from the Berlin Kroll Theatre; M. Bosquin, of the Opéra, and M. Belhomme, of Opéra Comique, Paris; the Belgian violinist Marsick, &c.

At one of the Richter concerts, given in London last month, Beethoven's Great Mass in D was admirably given; notwithstanding the ungracious nature of the vocal parts, this work, indeed, seems likely to become an annual feature of the Richter series of concerts, and its performance on this occasion was in every way so admirable as to justify every anticipation as to the establishment of this remarkable work as a leading

feature of the Richter repertoire. Not the least satisfactory feature of the performance was the mastery of the chorus over the taxing, difficult, and unvocal movements of the "Mass." The rendering of the orchestration was on all sides eminently satisfactory.

The production of Weber's "Euryanthe" in London recently was looked upon as a great event. "Euryanthe" first came before the public at Vienna in November, 1823, nearly two years after "Der Freischütz," and one after "Preciosa." The Viennese received the work with enthusiasm, and Weber had to appear on the stage four times. But in Berlin, where the famous "Der Freischütz" achieved its first splendid success, the new opera met with a cold reception, and the wits made a wretched paronomasia on the title by calling it "L'Ennuyanthe."

At a concert given by the Philharmonic Society of Oxford last month, a cantata, by Herr Max Bruch, was performed, bearing the title of "Schön Ellen" (Fair Ellen), founded on the story of the "Relief of Lucknow," and specially upon the incident of the Scotch girl hearing in the far distance the sound of the bagpipes of the relieving force. "The Campbells are coming" is introduced in the cantata, and worked up from a *pianissimo* to an exciting *fortissimo*, with dramatic skill. This work will possibly find some favor, as being effective without being too exacting in performance. The rendering upon this occasion was a very satisfactory one on all sides.

Lenepveu's opera "Velleda" was successfully performed for the first time at Covent Garden Theatre, London, on July 4. There was a crowded audience, among whom were the Princes of Wales and other royal personages. "Velleda" possesses resemblances in plot to "Hérodiade" and "Norma." Patti as *Velleda*, the Druid priestess, has a fine part, quite out of the usual line. Her dramatic power evinced a high degree of talent. The music is not strikingly original, a war hymn of the Gauls being, perhaps, the finest piece. Patti was supported by Signor Nicolini in the chief tenor part, and a love duet between the two was much applauded. The choruses were finely rendered, and the scenery was admirable.

A MSS. "Symphony" in D, by Sig. Sgambati, was the novelty at a recent Crystal Palace concert. The work is said

to be written very much as a German himself would write it. While keeping sufficiently within the old lines to satisfy the orthodox musician, he cannot, on the other hand, be accused by the "advanced" men of slavishly following old rules and regulations. The work abounds in graceful ideas, some of them being considerably elaborated. The coloring is both varied and subtle, and many of the effects, more particularly in the serenade movement, are very charming. Like a skillful general, he takes care of his *corps de réserve*, and never makes use of it for the mere sake of noise. It is the work of a conscientious and painstaking man, containing signs and tokens of undoubted genius.

Organ Notes.

[Correspondence from organists for this department will be acceptable; brief paragraphs are solicited rather than long articles. Anything of interest relating to the organ, organ music, church music, &c., will receive the attention it demands].

....Dr. W. Spark, organist of the Town Hall, Leeds, England, recently gave an "In Memoriam" organ recital in that city, before a large audience, the memory of Garibaldi being the object of special recognition. The Garibaldi National Song, as set to music by Dr. Spark, was included in the programme, and gained for the composer-executant an encore. This piece was first sung in Leeds Town Hall in 1860. The occasion was marked by much interest on the part of the citizens of Leeds, and Dr. Spark received every indication that his performances were appreciated. This concert again demonstrated that the organ enters in England into every expression of national rejoicing and sorrow.

....J. C. Batchelder, the well-known organist of Detroit, recently gave four organ recitals in Pittsburg, Pa., the programmes of which have been received. The two first recitals were given on the fine organ in the First Presbyterian Church, while the two last were played on the Third Presbyterian Church organ, also a fine instrument of three manuals. Two of the recitals were given in the afternoon and two in the evening. Among the pieces performed were a Prelude and Fugue, in C minor; Prelude, in E flat; Canzone, Prelude and Fugue, in B minor; and Fantaisie, in G minor, all by J. S. Bach; Sonata Pontificale, Lemmens; Pastorale, Fantaisie and Fugue, Sonata, in G minor, and other works by Merkel; Concert Fugue, in G, Krebs; Sonatas, in C minor and A major,

and Prelude in G, Mendelssohn; Prelude, in D major, Brosig; Theme and Variations and Melodie, Alex. Guilmant; Fantaisie, in D minor, Worp; Skizzen, Schumann; Rondo, Buck; and Chromatic Fantaisie, Thiele. Reports speak highly of Mr. Batchelder's talent. These recitals were very welcome to the musicians and music-loving populace of Pittsburg.

....The new work on the organ (now being published in London), by Arthur George Hill, B. A., F. S. A., a member of the firm of Hill & Son, the celebrated English organ builders, has for title, "Organ Cases and Organs of the Middle Ages and Renaissance." It is to contain an account of the most interesting specimens of ancient organs in the churches of continental Europe, with historical and antiquarian memoranda, list of stops, &c., and will be illustrated with numerous original detailed drawings of the finest and most remarkable organ-cases from cathedrals and churches in France, Germany, Belgium, Holland, Italy and Spain, including also one or two English examples. Among the illustrations, which include several remarkable cases now destroyed, will be given drawings of the following ancient organs: Fourteenth century, Sion (Switzerland), Church of St. Catherine. Fifteenth century, Nürnberg, Laurenzerkirche and Frauenkirche (now destroyed); Amiens Cathedral, Alcala de Henares, Spain; Rome, old St. Peter's (now destroyed); Marienkirche, Lübeck; Strasburg Cathedral. Sixteenth century, La Ferté Bernard; Hombleux, Picardy; Chartres Cathedral; Freiburg in Breisgau; Constance Cathedral, Switzerland; Argentan, Sarthe; Angers, St. Maurice (now destroyed); Le Mans Cathedral; Gonesse, near Paris; St. Bernard de Comminges, Pyrenees; Perpignan, Pyrenees; King's College, Cambridge; St. Briene, Côtes du Nord; Nonancourt; Nördlingen, Bavaria; St. Anne's, Augsburg; St. Savin, Pyrenees; Büttow, Collegiate Church. Seventeenth century: Westminster Abbey, in 1688; Hertogenbosch, Holland; Candebec, Seine; Schweinfurt (now destroyed); St. Sauveur, Bruges; Old Church and New, Amsterdam; Wesel, Rhine; Exeter Cathedral; Reims Cathedral; Gloucester Cathedral. Eighteenth century: Haarlem, Holland; Domkirche, Würzburg; St. Peter and St. Paul, Gierlitz; St. Omer, Pas de Calais, &c. The work as a whole promises to be highly interesting to organists and organ builders, and will no doubt meet with a ready and large sale in this country as well as in England. Ed. Schuberth & Co. are the agents for America, and will receive all subscribers' names until date of publication.

Professional Cards.

[This department has been established to give members of the musical and theatrical professions an opportunity of keeping their names and addresses before the public. Cards under this heading will be inserted for \$10 per year each.]

PROF. BELLOIS,
Cornet Soloist,
North's Music Store, 8 Chestnut Street, Phila., Pa.

DR. LEOPOLD DAMROSCH,
Leader of Orchestra, 142 East 47th st., N. Y. City.

P. S. GILMORE,
Band Leader, 61 West 19th st., N. Y. City.

H. B. DODWORTH,
Band Leader, 5 East 14th st., N. Y. City.

SIGNOR LUIGI LENCIONI,
Buffo Baritone. Opera, Concert and Receptions,
268 West 23d st., N. Y. City.

MINNIE VINING,
Engaged Season of 1880-81 Wallack's Theatre,
Care of E. Kennedy, 481 Eighth st., N. Y. City.

MRS. HARRIET CLARK,
Vocal Instruction,
18 E. 24th st., near Madison sq., N. Y. City.

LEO KOFLER,
Organist of St. Paul's Chapel, Trinity Parish.
Voice Culture,
471 Fourth ave., bet. 31st and 32d sts., N. Y. City.

GRAFULLA'S BAND,
FRANCIS X. DILLER, Musical Director,
224 East 13th st., N. Y. City.

EDWARD BOEHM,
Clarinet. Pupils received,
45 East 3d st., N. Y. City.

J. DE ZIELINSKI,
Pianist, Vocal Teacher of Italian School,
No. 6 Adams Ave., W., Detroit, Mich.

WILLIAM COURTNEY,
Tenor. Opera, Concert, Oratorio and Vocal Instruction,
19 West 18th st., N. Y. City.

MME. ADELINA MURIO-CELLI,
Vocal Instruction, 18 Irving place, N. Y. City.

MME. CAPPANI,
Vocal Teacher of Italian School, Drawing Room,
Oratorio, Church and Concert Singing, Operatic Acting and Finishing for the Stage,
No. 208 Second ave., near 13th st., N. Y. City.

ALBERTO LAURENCE,
Instruction in Singing and the higher branches of Vocal and Dramatic Art, 18 East 14th st., N. Y. City.

FREDERIC GRANT GLEASON,
Teacher of Piano, Organ, Composition and Orchestration. Lessons in Musical Theory given by correspondence.
Address, care Hershey Music Hall, Chicago.

H. W. NICHOLL,
Revises, corrects and rewrites Musical MSS., preparing and editing them for publication. Also proofs accurately read for composers and publishers. Lessons in harmony given by mail. Address office of the Courier, 74 Duane street, N. Y.

WESER BROS.,

— MANUFACTURERS OF —

Square and Upright Pianos.

FACTORY:

553, 555 & 557 W. 30th St., New York.

N. B.—We manufacture our own Cases in Factory, and therefore can safely recommend.

IMPORTANT to Students of MUSIC.
The New Calendar of the New England Conservatory and College of Music is sent free. Apply to E. FOURJEE, Music Hall, Boston, Mass.

Mthly Price, 6d., by Post, 7d., Subscript'n, \$1.75 a year.

The Orchestra and The Choir.

Published on the first of every month.

THE ORCHESTRA, which has been established nearly twenty years, has during that time been held in high esteem for its thoroughly independent tone, its just and unbiased criticism, and its aim to promote the objects of all who are interested in the development of High Class Music.

Scale of Charges for Advertisements.

Per Inch, in Column..... 40 50. 6d.
REPEATS.—Four insertions charged as Three if prepaid in one amount.
Ordinary Page..... 45 45. 0d.
Column..... 25 105. 0d.
WILLIAM REEVES, 185 FLEET ST., LONDON,
Office of "Reeves' Musical Directory."

Music Dealers and Publishers.



THE ORIGINAL
Distin Band Instruments.

Made by BOOSEY & CO., London. W. A. POND & CO., 25 Union Square, New York, Sole Agents for the United States. Full Price List on application.

EDWARD SCHUBERTH & CO., —23— UNION SQUARE, NEW YORK.

Music Publishers, Importers and Dealers.

All the Latest Publications. Complete Depots of the celebrated Cheap Editions of STEINGRAEBER, Leipzig; C. F. PETERS, Leipzig; HENRY LITOLFF, Brunswick; ENOCH & SONS, London; JUL. SCHUBERTH & CO., Leipzig (Edition Schubert); J. G. COTTA, Stuttgart; BREITKOPF & HAERTEL, Leipzig (Volks-Ausgabe), etc. etc. Catalogues sent free upon application.

A. HAMMACHER.

A. HAMMACHER & CO., 209 BOWERY, NEW YORK.

Manufacturers of and Dealers in

Piano-Forte Materials, Tools and Trimmings.

THE LARGEST ASSORTMENT IN THE COUNTRY.

Send for our New Illustrated Catalogue.

A. HAMMACHER & CO., 209 BOWERY, NEW YORK.

PALACE ORGANS

THE BEST IN THE WORLD.

Six Grand Gold Medals and Eight Highest Silver Medals within three years; a record unequalled by any other Manufacturer of Reed Organs in the World. Send for Illustrated Catalogue to the

LORING & BLAKE ORGAN CO., Worcester, Mass., or Toledo, Ohio.

Sock and Buskin.

....The Windsor Theatre closed Saturday night for the summer.

....It is announced that Anna Dickinson will play *Othello* next season.

....Henry Irving will sail from England for this country about August 1.

....Jennie Lee has made a great success as *Jo* at Melbourne, Australia.

....J. H. Haverly is expected to return from England at the end of this month.

....It is reported that Marie Prescott and Ada Gray will star together next season.

...."La Belle Russe," with Jeffreys Lewis as the heroine, will be played in Philadelphia on September 18.

....Fred Marsden will have a weekly income of \$300 from royalties on his plays next season.

...."The King of Gamblers," one of Belot's novels, is being dramatized for John Stetson.

....Fanny Davenport has abandoned her European tour, and will play farewell engagements again next season here.

....Laura Joyce and Digby Bell have been engaged by John McCaull for the coming season at the Bijou Opera House.

....Mary Anderson is studying "Marie Stuart," which will be made the *pièce de resistance* of her repertoire next season.

....Laura Don's new play, "A Daughter of the Nile," will be produced at the Standard Theatre on the 1st of September.

....Minnie Palmer has accepted a London engagement, and will make her debut in W. Gill's comedy, "My Sweetheart."

....A new comedy, entitled "The American," by George Derrich, has been produced at the Alexandra Palace Theatre, London.

....Laura Don's new play, "A Daughter of the Nile," is to be presented at the Standard Theatre, this city, on September 1.

....The regular autumn season at Booth's Theatre will begin on September 25, and the opening piece will be "The Romany Rye."

....John A. Stevens has organized a company since his arrival in London, and is preparing to produce his play "Unknown."

....The new opera house now in course of erection at Grand Rapids, Mich., will be opened on September 18 with "Esmeralda."

....Joseph Brooks, of the firm of Brooks & Dickson, who was seriously injured in the Long Branch railway disaster, is slowly recovering.

....Arthur Mathison has written a new comedietta, called "A Homely Story," which will shortly be brought out at Toole's Theatre, London.

...."Hazel Kirke" has proved so successful in San Francisco that arrangements have already been made for a second season of the piece in that city.

....George Wilson, the comedian of Barlow and Wilson's Minstrel Company, will reorganize the troupe next month, and probably will bring them here in September.

....Robert Griffen Morris, author of "Old Shipmates," has two new plays under construction, for which there is said to be much rivalry among leading managers.

....Mary Shaw, formerly of the Boston Museum company, and last year connected with Fanny Davenport's troupe, has signed a contract for three years with Augustin Daly.

....Colonel Robert Ingersoll's new play, "The Wild, Wild West," which is now nearly completed, will be produced at the Arch Street Theatre, Philadelphia, early next season.

....Marion Elmore, an English actress, will begin an engagement at Haverly's Fourteenth Street Theatre on September 4, appearing in "Chispa," a new play by Greene and Thompson.

....Mrs. Harry Mann has so far recovered from her recent illness that she will be able to go this week to her cottage at Sheephead Bay, where she intends to spend the remainder of the summer.

...."Sam'l of Posen" is delighting Denver audiences, and the company has been greeted with paying houses. Joe Emmet will be at Denver on July 26, and will play at the Grand Opera House.

....Edward Harrigan arrived in this city a few days ago. A large force of men is now at work at the Theatre Comique, preparing for the production of G. L. Stout's new Irish play, with which the theatre will open for the season.

....The Frohman Brothers have secured control of Haverly's Genuine Colored Minstrel Troupe, now performing in Europe, and intend to make a tour through the States the coming season. Haverly still holds on to his White Mastodons, and will play them over the usual circuit. An arrangement, it is said, exists between the proprietors of the white and black minstrel troupes that neither one is to en-

croach upon the domain of the other. Haverly takes the white for first choice, while the Frohmans think they have "a sure winner" in the black.

....The Lingards will be under the management of W. C. Mitchell, of St. Louis, next season. Horace, it is said, will revive his *Captain Jinks* and other characters of that ilk, which in times gone by helped to make his reputation.

....W. C. Mitchell has engaged for his comedy company next season Alice Dunning Lingard, Alma Stuart Stanley, Fannie Francis, and Jessie Butler. The company will open in "Divorçons" at the Park Theatre, Boston, on August 21.

....Harry D. Wilson, treasurer of Haverly's Fourteenth Street Theatre, will visit his old homestead at Detroit next month. As Mr. Wilson is a hard worker and a gentleman on whom much responsibility rests, his vacation is much needed and deserved. He will no doubt enjoy his trip.

....Lawrence Barrett will appear at Haverly's Theatre, Philadelphia, next season, under the management of Zimmerman and Nixon. During his engagement in that city Mr. Barrett will produce two new plays—one a great society play, in five acts, entitled "The Bankrupt," and the other by Hon. George H. Boker, of Philadelphia.

....Gus Williams will play *John Miskler* during all of next week at Haverly's Fourteenth Street Theatre, for the benefit of the Policemen's Widows and Orphans' Fund. Ten thousand tickets were sold up to Monday. It is the opinion that the piece will run through the remainder of the season. The house is crowded at every performance.

....There are said to be 4,500 theatres in the United States. Taking the average receipts of one night's performance at \$150, it is estimated that \$675,000 are paid by the public for amusements every night during the season. The Western arithmetical fiend who is responsible for these figures further shows that if there are 4,500 theatres, and if \$150 is a fair average, and if the season runs forty weeks, the people of this country pay, exclusive of the matinee performances, about \$162,000,000 for their theatrical amusements.

....The previous success of the Simon's Comedy Company in its engagement at Fargo, D. T., induced the manager to complete negotiations with Mr. Capehart, the proprietor of the Opera House, for a second visit, which was accordingly made, the company playing two nights, June 22 and 23. The "Ticket-of-Leave-Man" was presented, with Mr. Simon in the rôle of the crafty Jew. The superiority of his acting was marked, and those present who had seen Florence in the same play, though not willing to admit the two presentations comparable, could not deny that the realistic manner in which Mr. Simon interpreted his character, ranks him an actor well worthy of praise.

The National Saengerfest.

THE thirteenth annual Saengerfest was opened at the Academy of Music, Philadelphia, on the 29th ult., concluding at Schützen Park on Tuesday, the 4th inst. The anniversary celebration appears to have been a success, representatives from over fifty societies taking part in it. Valuable prizes were offered for competition, the five principal ones being finely engraved diplomas nearly four feet square, costing \$500. A richly chased silver-and-gold goblet, three feet high and weighing nearly fifteen pounds, was presented to the United Singing Societies of Philadelphia by A. Ledig & Son, of that city. On the opening day, after the members of the Reception Committee had escorted the visiting singers to their respective hotels, they were allowed to rest until half-past one o'clock, when they met in Männerchor Hall, where they listened to an address of welcome by William Mechelke, the president of the Saengerfest. The visitors then returned to Horticultural Hall, where they held an informal reception. At three o'clock the first regular exercises of the celebration began in the Academy of Music, which was crowded with people. Three hundred singers and a full orchestra occupied the stage.

An overture from Von Weber was followed by a brief address in German, delivered by Mr. Mechelke, after which the Philadelphia singers sang a chorus of welcome. Then came more orchestral music, which was followed by an oration in German by Dr. G. Kellner, the festival speaker. The ceremonies came to an end with music and the crowd dispersed until evening.

On the evening of the same day (June 29) Haydn's "Creation" was performed to an appreciative audience, the soloists being Emma Juch, Jacob Graff and Franz Remmert. The first prize contest took place on June 30. The competitors were members of the German Liederkrantz and Frohsinn, of Brooklyn; the Virginia, of Richmond, Va.; the Arion Quartette Club, of New York; the Arion, of the Harmonie Männerchor of Reading; the Concordia Männerchor, of Carlstadt, N. J.; Newark, N. J., and the Germania Männerchor, of Baltimore. All of the societies met with a hearty reception. The Newark society was not only the fullest, but sang with the best effect, in a long and elaborate composition that was rendered with much care and skill. The New York society was also good, and its selection was really very fine. The judges were to render their decision on Monday, the 3d inst.

Miss Juch appears to have met with immense favor. In the "Creation," she is said to have proved altogether the

most satisfactory oratorio singer heard in Philadelphia for many years. A contemporary remarks: "With a delightful, fresh, young voice, clear and true, she sings with a smooth, even, refined method, in perfect taste and with absolute loyalty to the text. She looked as pretty as a picture, and won the affections of the audience in her first number, and her singing of "With Verdure Clad" showed her a true artist. She sings without the least effort or affectation, and the purity of her style is not more remarkable than the uncommon intelligence and skill she showed in some of her more important numbers, as in the lovely "On Mighty Pens," and notably in the trio, "The Lord is Great," which was beautifully sung. Mr. Graff, the tenor, sang in "The Creation" with the Cecilia two years ago. He is a very acceptable singer indeed, with a firm and well-trained voice, and Mr. Remmert, the well-known bass, won even more than his usual share of applause."

The Bass Viol.

SOME person is going to build a theatre one of these days so constructed that the bass viol of the orchestra will not obstruct the view of half the audience. The only way to do this is to use the bass viol for a nucleus, and build a theatre around it. There is less sense manifested about the bass viol than anything else. It is always in the way, no matter where it is. We have seen a beautiful actress come out and take her position with the bass viol between herself and half the audience, so that she looked like the head of a woman, and the bust of a woman, and the body of a bass viol. It is not pleasant to hear a bass viol talking about love and such things. It seems as though a hole might be sunk in the floor so that the greater part of the bass viol could be let down the cellar out of the way. And then the bass viol player nearly always has a head as big as a bushel basket, and he stands up to saw the thing. Why can't he sit down like the rest? There seems to be a senatorial courtesy that permits a bass viol player to always stand up. We suppose the bass viol is necessary in an orchestra or it wouldn't be there; but if some arrangement is not made to get it out of sight, by laying it on its side or back, or sinking it in a well, some bold man will become aggravated some day, when his view is cut off, and throw a cabbage through the bass viol, and hurt the man who saws it. People are slow to anger, but when they feel they have looked into the gable end of a bass viol for a series of years, and guessed as to what was going on at the other side of it, they are liable to feel that the least that could be done would be to make a bass viol of glass.—*Peck's Sun*.

New Patents.

NOTE.—Copies of specifications of patents will be supplied from this office for twenty-five cents per copy.

No. 260,071. Music-Leaf Turner.—Harry D. Wheatley, Centerville, Ohio.

No. 260,109. Automatic Musical Instrument.—John McTammany, Jr., Worcester, Mass.

No. 260,214. Swell-Action for Reed Organs.—Lowell Mason, Orange, N. J., and George B. Kelly, Boston, Mass., assignors to the Mason & Hamlin Organ Company Boston, Mass.

Exports and Imports of Musical Instruments.

[SPECIALLY COMPILED FOR THE COURIER.]

EXPORTATION of musical instruments from the port of New York for the week ended July 1, 1882:

TO WHERE EXPORTED.	ORGANS.		PIANOFORTES.		MUS. INSTR.	
	No.	Value.	No.	Value.	Cases.	Value.
Central America.....	1	\$70	1	\$148	....	....
Tasmania.....	6	500	....	....	....	....
British N. A. Colonies.	....	....	1	200	....	....
Hamburg.....	....	....	6	1,728	....	....
Chili.....	4	280	....	....	....	....
Liverpool.....	11	675	....	....	....	....
Bremen.....	6	750	....	....	....	....
Amsterdam.....	3	300	....	....	....	....
Glasgow.....	....	....	....	....	*8	\$700
Totals.....	31	\$2,575	8	\$2,076	8	\$700

* Orguinettes.

NEW YORK IMPORTS FOR THE WEEK ENDED JULY 1, 1882.

Musical instruments, 263 pkgs. value, \$29,015

....The Cincinnati, Hamilton and Dayton Railroad having passed under the control of Mr. Jewett at the recent election, it has been officially announced that the Erie and New York, Pennsylvania and Ohio through passenger trains would begin with July 1, enter and leave Cincinnati via the O., H. and D. R. R., connecting with the main line of the N. Y., P. and O. R. R. at Dayton. Simultaneously the Erie and N. Y., P. and O. trains were withdrawn from the P., C. and St. L. line between Springfield, Ohio, and Cincinnati, that has been used in common by the Erie and Pennsylvania Railroad trains since December last.

THE OLD STANDARD MARTIN GUITARS THE ONLY RELIABLE

Manufactured by C. F. Martin & Co.

NO CONNECTION WITH ANY OTHER HOUSE OF THE SAME NAME.

For the last fifty years the MARTIN GUITARS were and are still the only reliable instruments used by all first-class Professors and Amateurs throughout the country. They enjoy a world-wide reputation, and testimonials could be added from the best Solo players ever known, such as

Madame DE GONI,
Mr. J. P. COUPA,

Mr. WM. SCHUBERT,
Mr. FERRARE,

Mr. S. DE LA COVA,
Mr. CHAS. DE JANON,

Mr. H. WORRELL,
Mr. N. W. GOULD,

Mr. N. J. LEPKOWSKI,
and many others,

but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

Depot at C. A. ZOEBSCH & SONS, 46 Maiden Lane, New York.

THE HENRY F. MILLER PIANOS

IN ALL THE LARGE CITIES!

Bangor, Portland, Me.; Dover, N. H.; St. Johnsbury, Vt.; Boston, Springfield, Pittsfield, Lowell, Mass.; Providence, R. I.; New Haven, Conn.; Troy, Albany, Syracuse, Rochester, Buffalo, N. Y.; Philadelphia, Pittsburgh, Penn.; Nashville, Tenn.; Cleveland, Cincinnati, Toledo, O.; Detroit, Mich.; St. Louis, Kansas City, Mo.; Minneapolis, Minn.; Denver, Co.; New Orleans, La.; Dallas Texas; San Francisco, Cal.; St. John, N. B.; Montreal Canada, etc., etc., etc., are only a few of the points at which these celebrated Pianos are handled with immense success.

HENRY F. MILLER, 611 WASHINGTON ST., BOSTON.

J. & C. FISCHER

ESTABLISHED 1840

GRAND, SQUARE AND UPRIGHT PIANOS.

Nos. 415, 417, 419, 421, 423, 425, 427 & 429 West Twenty-Eighth Street, New York.

UNEQUALED FOR TONE, FINISH AND DURABILITY.

McCAMMON PIANOFORTES.

UPRIGHT CONCERT GRAND. THE WONDER OF THE AGE.

The Most Powerful Upright Piano Ever Produced. Every Piano Warranted in full for Five Years.

Address E. McCAMMON, Cor. Broadway and North Ferry Street, Albany, N. Y.

Only Successor to BOARDMAN, GRAY & CO.

Cor. 35th Street and Broadway,
NEW YORK CITY.

JACOB BROTHERS

53 and 55 Bushwick Avenue,
BROOKLYN, E. D.

— MANUFACTURERS OF —

GRAND, SQUARE AND UPRIGHT PIANOS.

PIANO LEGS, and UPRIGHT PIANO CASES.

Manufactured of best material by first-class workmen. Plain or Varnished Legs to Dealers.

B. N. SMITH, 20 & 22 Commerce St., New York.

NEW STYLES

FOR 1882!

Novel! Original! Superb!

STERLING ORGAN COMP'Y,
DERBY, CONN., U. S. A.

G. A. ZOEBSCH & SONS,

46 Maiden Lane, New York,

Manufacturers of the Best Quality Brass and German Silver Rotary Valve

BAND INSTRUMENTS.

Also "Besson," "Courtois" and "Distin" Styles Patent Light Piston Valve Cornets and Band Instruments.
AND IMPORTERS OF AND WHOLESALE DEALERS IN

French, German and Italian **MUSICAL INSTRUMENTS,** Strings and Musical Merchandise in general.

Depot for C. F. MARTIN & CO.'S CELEBRATED GUITARS.

Which stand and ever have stood unrivaled, and are acknowledged the best in the world by the most eminent Soloists, such as: Madame De Goni, Mr. J. B. Coupa, Mr. Wm. Schubert, Mr. S. De La Cova, M. Chas. De Janon, Mr. H. Worrell, Mr. Napoleon W. Gould, Mr. N. J. Lepkowski.
Depot of Genuine "Meyer" Flutes and Piccolos, "Berteling" Clarionets and Flutes, "Rogers" Best Drumheads, Tiefenbrunner Zithers,

Superior BOEHM FLUTES of Silver, Cocoa-Wood or Grenadillo.

CRANE & CHAPUIS,

13 University Place, New York,

PIANO FELT MANUFACTURERS.

— TENTH —

Cincinnati Industrial Exposition of 1882.

THE NATIONAL EXHIBITION OF ART AND INDUSTRY

OPENS SEPTEMBER 6th AND CLOSES OCTOBER 7th.

HELD UNDER THE AUSPICES OF THE

Chamber of Commerce, Board of Trade, and Ohio Mechanics' Institute.

SPECIAL ARRANGEMENTS FOR THE TRANSPORTATION OF EXHIBITS AND VISITORS

— ADMISSION, 25 CENTS. —

For further information address W. H. STEWART, Secretary.

CABLE & SONS,

— MANUFACTURERS OF —

Square and Upright Pianos.

Factory, 213 to 221 W. 36th Street, New York.

SPECIAL CASH PRICES.

WILLIAM KING,

ELMIRA, N. Y.,

Organ Builder.

Thirty-one years' experience in the trade. Perfect satisfaction guaranteed with every instrument.

JAMES A. WHITNEY,

COUNSELOR-AT-LAW.

Special attention given to Patent and Trade-Mark Causes.

140 NASSAU ST., NEW YORK CITY, U. S. A.

JAMES A. WHITNEY,

Solicitor of United States and Foreign Patents and Trade-Marks,

No. 140 Nassau St., New York City.

American, Canadian, British and Continental Patents obtained for Inventors on favorable terms, and in the shortest possible time. Caveats filed, Reissues and Design Patents secured, Trade-marks and Labels protected by registry at the U. S. Patent Office and in Canada and Europe, Rejected Cases investigated and reported upon, Interferences conducted, Opinions on Questions of Infringement, the Validity of Patents, &c., &c.

PERSONAL attention throughout is given to each and every case—a matter of no inconsiderable importance to those who wish STRONG CLAIMS and specifications CAREFULLY DRAWN. Business may be transacted either in person or by mail, and in every detail is kept inviolably SECRET and CONFIDENTIAL.

JAMES A. WHITNEY, 140 Nassau St., N. Y. City

ALBRECHT
& Co.

PIANOS.
THE LEADING PHILADELPHIA PIANO MAKERS.
WAREROOMS, No. 610 Arch Street, Philadelphia, Pa.
RELIABLE CASH AGENTS WANTED.

ALBRECHT
& Co.

The Musical and Dramatic Courier.

A WEEKLY PAPER

Devoted to Music and the Drama.

SUBSCRIPTION.

(INCLUDING POSTAGE, INVARIABLY IN ADVANCE.)

Yearly, - - - - - \$4.00
Single Copies, - - - - - Ten Cents.

NEW YORK, THURSDAY, JULY 13, 1882.

THIS journal, as its name purports, is intended to cover the musical and dramatic field, and to support the interests of the music trade generally. With a full sense of the responsibility this purpose involves, its publisher proposes to give the American public an active, intelligent, newspaper, devoid of factitious surroundings, courteous in expression free in opinion, and entirely independent. THE COURIER has no partisan aims to subserve, and gives the news and all fresh and interesting information that may be of value in its line. It also devotes the closest attention to trade interests, and with its frequent issue serves as the best and most important medium for advertisers.

Any information our readers may wish to obtain shall be cheerfully given, and prompt replies will be made to all inquiries addressed to us on any subjects of interest to the trade.

RATES FOR ADVERTISING.

PER INCH.

Three Months.....\$30.00 | Nine Months.....\$60.00
Six Months.....40.00 | Twelve Months.....80.00
Advertisements for the current week must be handed in by 10 A. M. on Monday.

All remittances for subscriptions or advertising must be made by check, draft, or money order, payable to the order of HOWARD LOCKWOOD, Publisher.

Communications on all trade matters are earnestly solicited. Address
HOWARD LOCKWOOD, Publisher,
P. O. Box 3715, 74 DUANE STREET, NEW YORK.

Western Office: 8 Lakeside Building, CHICAGO, ILL. P. G. MONROE, General Manager.

Philadelphia Office: No. 150 So. Fourth Street, JULES VIENNOT, General Manager.

Southern Office: F. G. HANCOCK, General Manager, corner Broad and Alabama Sts., ATLANTA, GA.

INQUIRIES among piano manufacturers elicit the information that the coming fall trade will be one of much activity, a feeling that is based upon the current reports of the excellence of the crops out West. Naturally enough, good crops must bring a large increase of trade in every branch of industry, and one of the first to feel the effect of this condition of things will be the trade in pianos, organs, and other musical instruments. By the time the fall trade really opens the present strikes of various labor organizations will probably have come to an end, and every facility of transportation will be available to manufacturers and dealers. At the present time the shipping of goods is attended with great inconvenience and loss of time; but the bright future should help business men to bear the ills they are powerless to remedy. We hope a golden harvest is in store for musical instrument manufacturers.

THE *London and Provincial Music Trades Review* in its last issue again refers to the subject of bogus pianos as affecting Australia. It says that English makers have heretofore suffered in celebrity from the shoddy sent over to the colonies, but that now German makers are suffering. According to the same journal a cause for alarm lies in the interference in these matters of the Custom-House authorities, who have lately taken to opening packing-cases and declaring large and fictitious values on pianos. These instruments bear all kinds of names, such as Beethoven, Wilhelmj, Richter, Schumann, Mendelssohn and others, and when sold fetch quite good prices. The evil is a grave one, and the problem is how to successfully confront and stamp it out. The paper referred to well says that it is a matter in which the leading German and French makers should cordially co-operate with the principal English houses. American manufacturers have their troubles, but from the above relation of facts it will be seen they do not stand alone.

CORRESPONDENTS from distant countries to city newspapers often furnish unreliable accounts of their musical condition, &c. Talking with a manager the other day who had traveled all over the world, Australia especially, he asserted that half of the reports he had read in musical journals concerning the state of things musical in this great English colony, were more false than true. As one of those who have gained experience at no trifling cost, his expressions merit some consideration. He averred that it was a great mistake for people to suppose that anything is good enough for Australia; because most of those who patronize musical performances have some time or other been in the mother country and on the Continent, and thus have heard great works rendered by the best artists. The native Australian is not an enthusiastic music lover, and, if he was, is not likely to be a great connoisseur. It follows that the standard of taste is as high as needs be in Melbourne and Sydney, and that those who pretend to hold to the

contrary are either incapable of grasping the true state of affairs, or deliberately propagate false notions.

NO one will question the statement that manufacturers should endeavor to gain the respect and hearty support of their employees. In order to accomplish this the more thoroughly, some firms have gone so far as to erect a goodly number of dwelling-houses within a short distance from the factories operated by them, these houses to be rented to their employees at a moderate figure. Truly, a better way to invest money could scarcely be named, or more likely to make a profitable return in more ways than one. The relations often existing between the employer and employed is too isolated and selfish, from whence it results that each party is ever on the watch, and ready to take advantage of the other. This warfare (both open and secret) can be greatly lessened by manufacturers becoming the landlords as well as employers of their workmen. Those firms who have tried this experiment have had no cause for regret, and are not likely to have.

E. H. Turpin, in a recent issue of the *London Musical Standard*, printed an editorial entitled "Neglected English Music," wherein he says that the revival of an effective overture, by Sir John Goss, at the late Chester Festival, has again demonstrated the fact that English music and English composers have been and are still unduly neglected. In the present instance it has again fallen to the lot of a provincial city, as has been so often the case of late years, to administer to the metropolis a practical rebuke, and what ought to be a wholesome lesson. In closing the brief paragraph, Mr. Turpin remarks that he hopes conductors and concert managers will spend some of the thought and time now so readily and rightly devoted to the production of novelties and revivals from the Continent, to the restoration of the best efforts of departed English composers, and to the due recognition of the really worthy works of living writers. Every liberal-minded musician will agree with these sentiments, because they apply equally well to America as to England.

AUSTRALIA, according to reports, needs and is likely to obtain a better class of musical critics. Heretofore the accounts published of concerts and other performances have been of the most milk-and-water character, the opinions expressed betraying a lamentable ignorance of the elements of music, both as an art and science. A musical journal would, no doubt, help matters, but its establishment can scarcely be hoped for unless some enterprising music publishing firm risks capital and influence in the venture. Untrustworthy and weak musical criticism is, however, not confined to far-away Australia, as it flourishes in New York to an alarming extent, musical papers claiming the greatest excellence in this respect, exhibiting a woeful lack of reliable and unprejudiced criticism. Unless critical reviews are sterling in tone and honest in character they never can have any weight with fair-minded persons. Critics—let us rather say *soi-disant* critics—are very apt to discover faults in the efforts of those whom they attempt to criticize which unintentionally adorn their own weak productions. Thus it is that a temporary opportunity enables them to display both malice and ignorance.

MINOR TOPICS.

La Gazette Musicale takes the *Il Trovatore* to task for publishing false items in its widely read columns. The first-named journal rightly says, that if every paragraph, one by one, had to be verified before they were reprinted from the journal that first published them, editors and assistants would have a nice time of it. If there be anything ridiculous in spreading false news, the fault (and ridiculousness) lies with the journal that introduces it into its columns from the start. If there is one argument stronger than the other for giving credit to all slips, it is that the original source of the information is presented with the information itself. A journal that clips without giving the source of its news is supposed to be responsible for the accuracy of what it publishes. There is nothing more reasonable than this. Responsibility for opinions and news is always assumed by those papers which publish everything as original matter.

A MISS FLORENCE WAUD is in a missionary spirit bent upon elevating the working classes of London by means of pianoforte music. Her undertaking, though at first sight seemingly of little worth, is said to be turning out more successful than could possibly have been anticipated. Her audiences, so says the *Whitehall Review*, are largely composed of working men and women, who have been roused by her performances to a high state of enthusiasm. The pieces presented are by no means of an ultra-popular kind. Chopin's "Polonaise" in C, for piano and violin, seems to

have been sufficiently appreciated to be redemanded. Miss Waud was also called upon to repeat Liszt's fantasia on airs from "Le Prophète," but played instead a series of "Polish Dances," by Scharwenka. Vocalists also contributed items to the entertainment. All of which proves that musical education is progressing in the right direction in England. How about New York?

It would appear from a sentiment expressed by a reliable London musician and critic, that orchestral players and professional chorus singers, both native and foreign, are in want of adequate employment in the British metropolis. It is fair to assume that what holds good for London also holds good for every metropolitan city of Europe as well as New York. The vast number of vocal and instrumental musicians that are gathered together in every large city, must need feel how large their number is compared with the general demand for their services. The chief difficulty lies in the fact, that when they are called upon to fulfill an engagement, they are usually so inadequately paid, that there is no possibility of their putting by the needed sum when the season has terminated. Continued employment is, therefore, necessary if hardships are to be avoided. As continued employment is, however, not the rule but rather the exception, the remedy for this state of affairs is not to be easily found. The law of demand and supply never fails to regulate itself.

BERLIOZ's talent and fame are now known everywhere. It is curious that there is only one book in existence entirely devoted to the great composer. This work is by Adolphe Jullien, and bears the title, "Hector Berlioz, la vie et le combat, les œuvres." It is a volume as excellent as complete. It was at a time when the great French composer was smiled at and but little understood that M. Jullien defended him and grasped the extent of his talent. Of course, for thus honoring and appreciating Berlioz, Jullien did not escape ridicule; but now his estimate of the peculiar and erratic composer is not only acquiesced in, but is considered scarcely enthusiastic enough. So times and opinions change. In the volume named above, published by Charavay Frères, a curious portrait of Miss Smithson appears, as well as the autograph and a fine likeness of Berlioz. The Berlioz revealed by M. Jullien is an unknown Berlioz, as profoundly true as new. Justice has now been done the great French writer and his numerous original and wonderful compositions.

Organ Building in Chicago.

ON THE RAIL, July 5, 1882.

To the Editor of The Courier:

THE manufacture of organs has for some time past been a matter of dispute between the manufacturers of the East and those who were manufacturing or contemplated doing so in the West. Agents from all sections of the country West and South have entered warmly into the discussion, those representing Eastern interests claiming that years of experience and skilled labor in the East could produce a cheaper and better instrument than could possibly be made by young and inexperienced manufacturers in the West; while those agents representing Western interests declared that skilled labor from the East was anxious to go West, and that the low price of lumber there was a great saving in the cost of manufacture. Your correspondent, wishing to get some particulars regarding the manufacture of organs in the West, one day last week called at the warerooms of W. W. Kimball, in Chicago. Mr. Kimball was very busy at the time, but gave me an introduction to Mr. Conway, his general superintendent, who, he said, would give me all of the information desired. Mr. Conway was about to drive over to the factory and kindly extended to THE COURIER correspondent an invitation to accompany him, remarking at the same time that he could then see for himself how the thing was worked. The factory was some three miles distant from the warerooms, and the road thereto led through the busiest portion of the city. The day was hot and dusty, but on reaching the destination a nice breeze blew across the river which ran close by the factory and made the air cool and refreshing.

The main building of the factory is built of solid brick, four stories above ground, 275 feet long and 80 feet wide. It is divided by fire-proof walls into three equal parts. These parts are known as the east end, the west end and the middle. Mr. Conway first ushered me into the middle section of the first floor. This and the east end were filled with new machines of all descriptions, planing machines, molding machines, sand-papery machines, buzz saws, double cut off saws and every kind of machinery used in the manufacture of organs, some of them being entirely new inventions.

This they called their milling room, the west end being used for packing and shipping organs.

On the second floor, at the east end, was a large room overlooking the river which is to be elaborately fitted up for an office. Connected with this office is a very large stock room. The remainder of the room at the eastern end of this floor as well as the middle and western section is used for case making.

On the third floor at the east end are located the tuning rooms, some twenty-six in number; also two regulating

rooms. These are placed at the sides so that each room has one or two windows in it to give air and light.

The central portion of this end of the factory is used for storage purposes. The central division is used for fly finishing, regulating, &c.; the west end for action making.

The top floor is used for making bellows and also for rubbing, polishing, varnishing and storing cases. At the rear of the factory are located the boiler, engine house and the drying kilns. These kilns are of the latest patent and are the best that have been built as yet by any organ manufacturer.

A private track leading from the main line of the Grand Trunk Railroad extends through the premises to the rear of the building, where lumber that has been loaded at his own mill can be brought directly to the drying kilns without rehandling.

The engine room contains a large and powerful Corliss engine, with boiler capacity of one hundred and seventy-five horse-power. The factory, which has only been running two weeks, turned out one hundred and eighty organs last week, and there is little doubt that inside of three months it will be able to turn out at least forty organs a day, which will just supply the demand made on it at the present time. This will put it among the leading organ manufacturers of the world.

N. E. W.

Chicago Notes.

[FROM OUR REGULAR CORRESPONDENT.]

CHICAGO, July 7, 1882.

CARL WOLFSOHN has gone to Europe. He expects to attend the "Parsifal" performance at Bayreuth.

S. G. Pratt and Angelo De Prose leave soon for the same purpose.

The management of the Music Teachers' National Association is adding single musical performances, and even entire recitals, to its programme in an apparently reckless manner. "Enough is as good as a feast," and it is difficult to see where the required time is to come from. Of course, there are plenty of local singers and players who wish to "spread themselves" on such an occasion, but only such as are of acknowledged merit should be permitted to take up the valuable time of the association. Members of the profession generally will regard a large number of these volunteer performances as a bore.

FREDERIC GRANT GLEASON.

Detroit Musical Doings.

[FROM OUR REGULAR CORRESPONDENT.]

DETROIT, July 8, 1882.

MUSICAL and dramatic doings in this city can be summed up as follows: The Detroit and the Grand (Whitney's) are both closed for the summer, although the former was thrown open on the 3d and 4th inst. to a company of amateurs and professionals, who gave a very pleasing performance of Boucicault's "Arrah na Pogue." Captain Michael Whelan appeared as *Shawn*, and Bessie Justice played exceedingly well as *Fanny*. The performances were for the benefit of the Montgomery Rifles (a military company), and resulted in a neat little sum being added to their credit.

At the Park, during the past week, Henry Belmer has been playing a melodrama of his own concoction, entitled, "To the End of the World." The principal actors are J. L. Ashton, Ben Wilson, Jennie Darragh and Nellie Vernon. The attendance has been good; laughter and applause liberal. The Park closed its doors for the summer on July 8.

B. F. Farrington owns henceforth the stock and business presided over once upon a time by Roe Stephens. The establishment will be known as the "Roe Stephens Music Company."

Charles Bolzin, successor to C. J. Whitney's good will, good name, and large sheet music and small instrument business, has been lately to New York, where he made such business arrangements as will enable him to keep at his establishment on Fort street everything that appears on the musical market of Europe or America.

J. P. Weiss, the State agent for Steck, finds ready sale for those excellent pianos and the choice editions of standard works which he always keeps on hand.

C. J. Whitney continues his extensive business in the sale of pianos, organs, and as manager of numerous opera houses.

Mr. Batchelder has left Detroit, and is giving some organ recitals in Pittsburgh and other cities prior to his departure for Europe.

Mr. Hahn is in the country, rusticating and planning operations for next winter.

Carl Meyer is reposeing from his arduous duties of the past season.

Mr. Apel is gone to Chicago.

Mr. de Zielinski says *Chaff* "is making life pleasant for himself and his friends this summer by driving out some of Case's finest teams in tandem." He goes East—probably to Europe—later in the season.

Monsieur Mazurette advises that he will give his attention to such as desire to continue their studies during the summer.

The Detroit Musical Society is to be reorganized on the 10th inst. One faction claims that its decadence is due to the incompetency of the conductor; the other faction lays it to the predominance of members that cannot read. * * *

Notes and Actions.

...Peloubet & Co. have removed their office to the factory at Bloomfield, N. J.

...A. Billings, of Billings & Co., made a successful trip to Pennsylvania last week.

...B. N. Smith is expecting a large fall trade, and is making preparations accordingly.

...It is said that there is very little demand for square pianos at present in this city.

...Sohmer & Co. have appointed W. C. Allen, Mason City, Ia., as their agent for that place and vicinity.

...R. W. Blake, O. E. Hawkins and E. H. McEwen, of the Sterling Organ Company, are at Scituate Beach, Mass.

...Jas. Hough, Paterson, N. J., is quietly enjoying himself with his family at their cottage in Ocean Grove, N. J.

...Horace Waters & Co. have on exhibition in their warehouses the first pianos which the firm has produced in its new factory.

...R. Tallman, York Springs, Pa., was in this city on Thursday, visiting the piano and organ warerooms in Fourteenth street.

...W. H. Keller, Easton, Pa., reports business in pianos quiet, but a steady demand for organs. He was in this city on Wednesday of last week.

...Benjamin Milliken, Holmesville, Appleton County, Ga., made a flying trip to New York last week. He reports the organ and piano trade very quiet.

...E. E. Tallman, Plainfield, N. J., is about to start in the piano and organ business. He has for a long time represented the Wheeler & Wilson Sewing Machine Company.

...James W. Currier, who has been for some months in Europe in the interest of the Mason & Hamlin Organ Company, left Liverpool for this city on July 8, per steamship Servia.

...Lowell Mason, President of the Mason & Hamlin Organ and Piano Company, is summering at the Isle of Shoals, near Portsmouth, N. H. His brother William is also there.

...Mrs. M. C. Thayer, St. Paul, Minn., reports having recently done a very large business in the Sohmer & Co. baby grands. Mrs. Thayer only handles this firm's instruments.

...William Steinway, of Steinway & Sons, was last week in Frankfurt, and will go to Baireuth, Bavaria, the latter part of this month, to attend the performance of Wagner's "Parsifal."

...A. Holstrom, of James & Holstrom, was very successful in his recent trip to the West. He says that all of the firm's agents whom he visited speak well for the future of the firm's instruments.

...A. B. Post, manager of the shipping department of the Sterling Organ Company, visited this city on Monday last, after enjoying for a couple of weeks the pleasant breezes of Martha's Vineyard.

...Mr. Johnson, manager of the Louisville house of D. H. Baldwin & Co., Cincinnati, in a communication to a firm in this city, says that he will be in New York either this week or next, to select instruments for the fall trade.

...E. Heny, Caracas, Venezuela, who has been visiting this and other northern cities since June 5, left yesterday for home. Mr. Heny handles the Sohmer piano largely. Other than this he only sells European instruments.

...James A. Shaw, superintendent of B. N. Smith's factory, turned out an unusual amount of work during the visit of the latter to the East. Mr. Shaw is said to be one of the most indefatigable and earnest workers in the trade.

...M. D. Swisher, 125 South Tenth street, Philadelphia, is publishing lithographic editions of sheet music, comprising a large number of vocal and instrumental selections, which are sold at surprisingly low prices. Send for circular.

...H. Sohmer, of Sohmer & Co., who went with his family to the Catskills about two weeks ago, visited the city on Monday. Mr. Sohmer says that the mountain air agrees with him magnificently, and his appearance verifies his assertion.

...Joseph Mosenthal had a valuable and highly prized Amati violin stolen from his residence 238 W. Fifty-sixth street a few days ago. Mr. Mosenthal regrets his loss very much, not, however, for the pecuniary value of the violin, but because it was a favorite instrument and long in his possession.

...W. M. Corry, of Corry Brothers, Providence, R. I., the senior member of the firm, was in New York for several days last week. Corry Brothers are doing a successful business throughout the Eastern States in pianos and organs. They make the Taylor & Farley organ their leading instrument.

...William Strauch, of Strauch Brothers, is spending his vacation at Lebanon Springs, N. Y. Mr. Strauch, in his capacity as superintendent of the factory, works hard and earnestly, and is indefatigable in his exertions to have all of the business under his direction performed like clockwork. He is also a very enterprising gentleman, as he is constantly

making improvements in the factory. Owing to his incessant labors, he was compelled to seek the rest he so much needs.

...J. K. Van Slyke, for several years the representative of Sherman Hyde & Co., San Francisco, Cal., has returned to New York, and will probably open a large and handsome store, devoting the larger portion to pianos and organs. Mr. Van Slyke has many friends and much experience and ability, and has always won his way by his pleasant and affable address.

...T. M. Antisell, San Francisco, Cal., visited THE COURIER office Monday last and reported that the prospects for the fall trade on the Pacific Coast are auspicious. He says that the crops are good, that all agitating subjects are disposed of, and that a good feeling prevails throughout the community, that real estate is advancing, and that the general trade outlook is better than it has ever been.

...Strauch Brothers, who had their factory closed last week for the purpose of alterations, resumed work on Monday. During the cessation of business, a large amount of orders accumulated, and the firm will have to work hard to pull up, which it no doubt will soon do, as its facilities are much improved by the overhauling. The firm reports that its orders for June are larger than for any other month this year.

...Ernst Gabler, who was thrown from his light wagon on Sunday, July 2, on Jerome avenue, was reported convalescent on Monday. The only particulars of the accident that have yet been gathered are that the wagon was struck by a coach drawn by a pair of horses which were running away, and that the shock caused Mr. Gabler to fall out on the road, striking the ground head first. Mr. Gabler only received a few scratches, but was insensible for some days from the shock.

...Among the visiting members of the trade to the city during the week were: T. M. Antisell, San Francisco, Cal.; R. D. Bullock, Jackson, Mich.; Henry Shepherd, Oneonta, N. Y.; Thomas Kay, New Brunswick, N. J.; A. Steinert, of Steinert & Son, Providence, R. I.; P. L. Snyder, York, Pa.; J. P. Wiesel, Cumberland, Md.; L. K. Stain, Chestertown, Md.; A. B. Post, manager of the shipping department Sterling Organ Company; W. H. Keller, Easton, Pa.; R. Tallman, York Springs, Pa.; W. M. Corry, of Corry Brothers, Providence, R. I.; Benj. Milliken, Holmesville, Ga.

...Daniel Hess' new quarters at 41 Maiden lane consist of the first story, which is 100 feet deep by 25 in width, and four rear half floors, each of which is 50 feet in depth. The first story is used as a salesroom and the other for storage. Mr. Hess has a large and complete stock of goods, and is prepared to furnish any instrument generally handled by musical instrument dealers. He has just received a large selection of accordions, all of which are of the latest improvement, and many of them of patterns never shown in this country. He has also received a large invoice of Ludwig's mouth concert and Richter harmonicas, which are claimed to be the best manufactured. The accordions are made by his brother, Ernst Hess, Klingenthal, Germany, who is said to be a celebrated maker.

...Mr. Wendell, of the Marshall & Wendell Piano Manufacturing Company, Albany, N. Y., was in town on Friday, selecting stock for his factory. As the firm's business is outgrowing its facilities, it is not able to supply goods as fast as ordered. It has previously made most of its own cases, but is now about to place orders for these goods, and with that view Mr. Wendell, when in this city, visited B. N. Smith's factory. Besides the piano factory, the Marshall & Wendell Piano Manufacturing Company has elegant warerooms in Albany, in which it keeps not only these instruments, but organs, and a large selection of music besides. The firm does a good wholesale business in different parts of the country, and a large retail trade in Albany and adjacent counties. It manufactures a good piano.

...There is said to be a great demand for piano cases in this city, and the reason assigned is, that there is no house to supply the place of the Dielmann factory. It is true that several small concerns started in the business of case-making, but most of them have abandoned the enterprise. Many of the piano houses also began to manufacture their own cases, but several of them have suspended doing so, as they found they could purchase cases cheaper from houses that make it a specialty, and, it is said, for the following reasons: First, that they do not understand the business; secondly, that they would have largely increase their facilities and secure suitable machinery, which would take new hands sometime to select and manipulate. The demand will, no doubt, be growing more pressing every day until the fall, when it is expected there will be a great scarcity of cases. It is said that the Eastern casemakers have all they can do to supply trade there.

...THE COURIER, of June 22, copied a statement printed in the Lincoln (Neb.) Journal, as to the assignment made by E. A. Van Meter—the attachment of his goods, &c. This statement is said to be untrue in some particulars, and to do him gross injustice. It alleges, that "the exempted goods, supposed to be worth \$500, were reappraised and found to be worth \$1,123.66." In the next issue of that journal, the assignee and Mr. Van Meter made the correction that the above stated amount included all of the household goods of every description and all of the clothing, presents, &c., belonging to the family, which amounted in value to \$595.85,

while the new appraisalment of the fancy goods were made to show \$527.81, the two combined producing the total amount in first statement made. Suit has been brought in the United States Court for the value of property and for damages arising from the unlawful seizure, as it is claimed that all of the goods, &c., were set apart by the court as exempt under the laws of the State. Mr. Van Meter says that the music goods were consigned, and therefore had no connection with the assignment of the stock of fancy goods.

....The manufacture of piano-forte and organ keys and actions is carried on by a Cambridgeport concern, which turns out over 800 actions a month and 150 organ key sets and 80 piano key sets a day. There has been a very active demand for these articles throughout the year, and the increase in business has caused a considerable amount of new and improved machinery to be put in, and soon another story, 150x60 feet, is to be added to one of the buildings. An additional number of operatives has also been employed. The greatest activity in the trade has been for the actions, and upright, square and grand actions, in both the French and English styles, are manufactured. During the past two years the demand for the upright action has increased very much, but the square action has held its own well and the trade in them shows no falling off. All the actions are made from best selected white maple. The piano keys are made from pine, with a cherry frame, and the organ keys from basswood, with a cherry frame. The hammers are made from mahogany, and the heavier stems are made from maple, and the lighter ones from cedar. Ebony sharps are also manufactured, both plain and polished, and all the ebony wood is brought from Madagascar. All the felts and bushing cords used are imported from France and Germany. Both ivory and celluloid are used to cover the tops of the keys. Formerly, ivory was the only article used for this purpose, but it had many defects. It had to be laid on in separate pieces, and after a time the cracks would show plainly and the ivory would become yellow and dirty looking, and the better the quality of the ivory the more yellow it would become. Accordingly, while ivory is still used somewhat, it has been largely superseded by celluloid. In this large manufactory the celluloid is used entirely for organ keys, and two-thirds of all the piano keys are made from it. The celluloid is laid on in sheets, and the keys are then sawed out, and thus there are no cracks, and the celluloid remains white. In cost the two articles are about equal at present. The ivory is manufactured in Bridgeport, Conn., and the celluloid in Tuckahoe, N. Y.—*Boston Commercial Bulletin.*

New Music.

[Music publishers throughout the country are requested to forward all their new publications for review. Careful attention will be given and candid and able opinions will be expressed upon them. It need only be said that this department will be under the care of a thorough musician.]

Ed. Schubert & Co., New York City.

The Church and Concert Organist, compiled and arranged by H. Clarence Eddy and Frederic Grant Gleason.

The object of the compilers has evidently been to produce a work that shall be generally useful to organists. Although a good deal of technical skill is needed to perform some of the selections offered in the volume, there are none that can be voted really difficult. In thus avoiding unnecessary difficulties the compilers have exhibited practical sense, and have made their work ten times more available than it otherwise would have been. The pieces have been registered with care, and fingering and pedal marking added wherever necessary. Of course, the registration will be viewed as rather indicating the effect required than wholly obligatory, a fact that organists readily comprehend owing to the variation in stops—both as regards voicing and number of different organs. Among the contents are pieces by Silas, Guilman, Merkel, Lemmens, Hopkins, Gade, Batiste, Volckmar, Saran, Mendelssohn, Leschetizky, Schubert, Chopin, Bach, Reinecke, Wely, Jensen, Rheinberger, Jadassohn, Saint-Saëns, &c. Mr. Gleason contributed an original "Andante con Moto," while Mr. Eddy presents a "Prelude and Fugue" in A minor, excellently written and very effective. All the arrangements have been well made, and the work is sure of an extensive sale.

....In 1746 the oratorio of "Judas Maccabæus" was first performed. I squeezed in among the chorus singers and was remarked by Handel when he entered as a stranger. "Who are you?" says he. "Can you play? Can you sing? If not, open your mouth and pretend to sing, for there must be no idle persons in my band." He was right. However, in the course of the evening, by turning his leaf and some other little attentions, there became some sort of acquaintance between us, so that I gained admittance to the frequent repetitions of this oratorio, in which are more fine parts than in any other of his compositions. I now had congenial feelings with those I had experienced from hearing "Del Maccabæus." The first part of "Judas Maccabæus" (improperly termed an act) is a succession of real melody, harmony, and good composition. The duet, "From this dread scene," will be always admired, as it is in that general style which will be as good in time to come as in that which is past.—*Autobiography of W. Jackson in the Leisure Hour.*

Briefs and Semi-Briefs.

....The hall in Cincinnati known as "Mozart" is being entirely remodeled.

....Geo. L. Osgood is to direct a musical convention in September, in Rockland, Me.

....A new musical paper has been brought out in Havana, bearing the title *Revista Musical*.

....Clara Louise Kellogg will sing at Norwalk, Danbury and Winsted, Conn., during the present month.

....Gilbert and Sullivan's new opera, "The Princess," will be produced at the Standard Theatre in October.

....Laura Joyce and Digby Bell have been engaged by John McCaull for the coming season at the Bijou Opera House.

....The new Opera House now in course of erection at Grand Rapids, Mich., will be opened on September 18 with "Esmeralda."

....The regular Saturday afternoon concert was held at Prospect Park, Brooklyn, on the 8th inst. There were several thousand people present.

....The Hungarian Gypsy Band, now performing at Koster & Bial's Concert Hall, succeeds in interesting even musicians. They play with a peculiar nerve and spirit.

....A male quartet has been formed in St. Louis, made up of Ed. Cooper, first tenor; Emile A. Becker, second tenor; Ed. Dierkes, first bass, and Alfred Poindexter, second bass.

....The Henderson Opera Company closed a successful week at Springfield, Mass., on Saturday evening, July 8. This week Haverly's Opera Company has been presenting "Mascotte."

....At last Sunday evening's concert at the Metropolitan Alcazar Ellis Ryse, the basso, and Señor Carrano, flutist, were the soloists, and Signor de Noveli's band performed a large number of selections.

....The opera house at St. Petersburg was burned on July 4. No one was killed. Several persons were injured, and there were several narrow escapes. The scenery and wardrobes were entirely destroyed.

....During the summer vacation, Gilmore's Opera House at Springfield, Mass., will undergo a few changes, the most important being a large chandelier, which will be placed at the foot of the stairs leading to the hall.

....Mme. Rivé-King has been doing well in far-away Oregon. The vocalists who are traveling with her have been picked up in San Francisco, and have done something toward making the concerts successful.

....The Arion Singing Society, of Newark, which carried off the first prize of the Philadelphia National Sängerfest, has been lionized by the Germans of Newark. Fireworks, flags and a banquet greeted them on their return.

....E. M. Bowman, the well-known organist and musician, of St. Louis, read a paper at the meeting of the National Music Teachers' Association, recently held in Chicago. The subject of his essay was "Formation of Piano Touch."

....A new comic opera, "The Vicar of Bray," the music of which is by Edward Solomon, the composer of "Billee Taylor" and "Claude Duval," and the libretto by Mrs. Sydney Grundy, recently received its first representation at the Globe Theatre, London.

...."The Merry War" at the Germania Theatre has been well received, and the audiences have been large. The opera, with its pretty scenery and excellent cast, will be continued upon the stage for some weeks to come. Mr. Carleton, Miss Wiley, Miss Paulin, Miss Reifferth and Mr. Adolf sustain the leading parts.

...."Patience" at the Bijou Opera House is enjoying a successful run, and will probably remain on the boards of this theatre throughout the summer. The music is well sung alike by principals and chorus, and Lily Post, Miss Guthrie, Laura Joyce, Digby Bell and John Howson, with his inimitable impersonation of Oscar Wilde, continue to present the opera with complete success.

....The Philadelphia Sängerfest's diplomas were awarded as follows: First prize, first class, Germania Männerchor, of Baltimore; first prize, second class, Frohsinn, of Pittsburgh; second prize, second class, Brooklyn Sängerbund; first prize, third class, Deutscher Liederkrantz, of Brooklyn; second prize, third class, Virginia, of Richmond. The Arion, of Newark, and the Orpheus, of Buffalo, were honorably mentioned.

....Last week Eichberg's operetta, "The Doctor of Alcantara," was produced at the Metropolitan Alcazar, together with a new ballet by Leo Delibes, entitled "Sylvia." On the same evening orchestral selections were given, another ballet, and "Vacation Day," in which Signora Vansoni appeared, singing fairly well and dancing quite gracefully. The audience was a fair one. The operetta went quite well for a first performance, and did credit to the chief singers, Adelaide Randall, Fanny Wentworth, Rose Cooke, Signor Montegriffo, and Ellis Ryse, Harry Allen and Vincent Hogan. Special praise might be

given to Miss Randall, Miss Wentworth, Signor Montegriffo and Harry Allen. The new ballet was performed last, but the water scene interested the audience highly. Delibes' music is pretty and graceful, and was quite well rendered. The ballet was altogether well given, and was certainly very well received. Signora Lepri danced so well as to arouse some enthusiasm in the audience. Altogether the evening's entertainment was a great success, and reflected much credit upon the management.

....The National Music Teachers' Association, which had its meeting recently in Chicago, elected the following officers: President, E. M. Bowman, St. Louis; secretary, W. F. Heath, Fort Wayne, Ind. Executive Committee: A. A. Sloan, Robert Bowman and E. E. Holt. A large number of vice-presidents from every section of the Union were also elected. Providence, R. I., was selected as the place for holding the next meeting, and the first Wednesday in July, 1883, as the time.

....Solina Dolaro will take the principal part in Strauss' opera, "The Queen's Lace Handkerchief," which is to be produced at Wallack's new theatre on August 1. The scene of the opera is laid in Portugal, and is founded on incidents in the life of Cervantes, Don Quixote and Sancho Panza being introduced in the comedy rôles. The music is said to be in the composer's brightest style, and the opera presents admirable opportunities for brilliant stage setting.

....The Music Committee of the Newport Casino, consisting of Thomas F. Cushing and Nathaniel Thayer, Jr., of Boston; Ogden Golet, of New York, and Fairman Rogers, of Philadelphia, held a special meeting last week and decided to commence the Sunday evening concerts at the Casino on last Sunday evening, and in order that everybody could avail themselves of the privilege of visiting the Casino and listening to the music, the admission fee was placed at twenty-five cents.

....The Indiana Music Teachers held the sixth annual meeting of their State association at Logansport June 26, 27, 28 and 29. The attendance was fair, and the meeting was a success. The two concerts paid all expenses, with a balance of \$50 for the treasury. The next place of meeting is to be Terre Haute, and the following-named are the officers for the ensuing year: President, W. T. Giffe, of Logansport; Treasurer, Bessie L. Hough, Franklin; Secretary, W. F. Heath, Fort Wayne.

New Foreign Publications.

IMPORTED BY EDWARD SCHUBERT & CO., NEW YORK.

Steingraeber Edition. New Volumes.

PIANO SOLO.

Spindler, Franz.—Junghennen. Kleine Lieder, Fantasien. Book II. \$1.20

Instruction Books, Studies, Theoretical Works, &c.

FOR PIANO.

Wohlfahrt, R.—Op. 94, "School of Dexterity." Fifty-two short and melodic exercises without octaves. Two books. Each.....\$0.65

FOR VIOLIN.

Hermann, F.—Op. 21, 25 exercises in the first position for two violins.

Book I.....1.50

Book II.....1.65

Symphonies, Sonatas, Fantaisies, Concert and Instructive Compositions, &c.

PARLOR ORGAN.

Handel, G. F.—Celebrated Largo. Arranged by F. Friedrich.....\$0.30

Low, Jos.—Op. 430, "Opera Flowers." A collection of favorite operatic melodies. Arranged. Two books. Each.....1.00

Reinhard, August.—Op. 21, "Am Harmonium." Uebungs- und Vortragsstücke vorzugsweise aus der volkstümlichen und klassischen Musikliteratur gewählt. Eight Hefte. Each......75

PIANO AND PARLOR ORGAN.

Hlavce, V. J.—Preludium......60

Mozart, W. A.—Sonata for two violins, bass and organ. Arranged for piano and parlor organ by Paul Graf Waldersee......90

PARLOR ORGAN, PIANO AND 'CELLO.

Bach, Emanuel.—Ein Blümchen der Einsamkeit. Arranged by W. Schneider......90

Schumann.—Erscheinung und Zwischenact aus "Manfred." Arranged by A. Reinhard.....1.25

VIOLIN SOLO.

Gungl, F.—Op. 31, Oberländer......25

TWO VIOLINS.

Auber.—"Masaniello" overture. Arranged by G. Banger......50

Boieldieu.—"La Dame Blanche" overture. Arranged by G. Banger......50

Gungl, F.—Op. 31, Oberländer......40

Herold.—"Zampa" overture. Arranged by G. Banger......50

Weber.—"Freischütz" overture. Arranged by G. Banger......50

'CELLO SOLO.

Campagnoli, B.—Étude des doubles Cordes. Deux Préludes et Fugues, pour Violon. Transcribed for 'cello by R. E. Bockmühl......65

TWO VIOLINS, ALTO AND 'CELLO.

Afanassiëff, N.—Double Quatuor, for four violins, two altos, and two 'cellos.....5.00

Gony, Th.—Op. 68, Fifth Quartet. Score.....1.90

Kauffmann, Fritz.—Op. 8, Variationen über ein eigenes Thema. Score.....1.00

Parts.....1.15

Lehmann, R.—Op. 27, Cradle Song......50

SEPTET.

Steinbach, Fritz.—Op. 7, Septet for Oboe, Clarinet, French Horn, Violin, Viola, 'Cello and Piano.....9.85

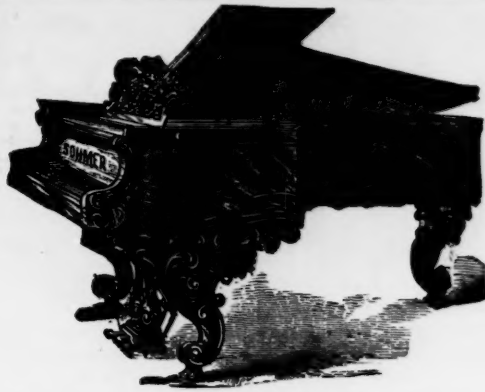
FOR STUDY PURPOSES ONLY. UNAUTHORIZED REPRODUCTION PROHIBITED.

Microfilm of a page in

The Newberry Library Chicago 10 Illinois

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.



SOHMER

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

Chase Piano Co.

SQUARE, SQUARE GRAND AND IMPERIAL UPRIGHT GRAND

PIANOS.

The Only Successful First-Class Factory in the West.

Richmond, Ind.



Send for Illustrated Catalogue. Mailed free.

CLOUGH & WARREN ORGAN CO.

Factory: DETROIT, MICH.

New York Warerooms:

44 EAST FOURTEENTH STREET,
(UNION SQUARE.)

When People are Traveling Comfort and Safety are the
TWO PRINCIPAL OBJECTS IN LIFE!

COMFORT!

"The Erie is by far the smoothest road I ever traveled on, either in this country or in Europe; and I consider it the perfection of railroad traveling. With the clean, light and airy coaches, polite attendance, freedom from dust, noise and jar, we reached Chicago hardly realizing what a long journey we had performed. And then such a breakfast as we had the morning after leaving New York, at Hornellsville, is certainly deserving 'honorable mention.' Such a table as they have there, with a full half an hour to enjoy it, is enough of itself to attract passengers."—*Ex. U. S. Minister, E. B. Washburne.*

SAFETY!

"5,491,441 Passengers were carried over the Erie Railway in 1881. Of this vast number, only two were killed—one by falling from the platform of a car on which he insisted on standing, and the other in jumping from a train while in motion."—*New York State Engineer's Report for 1881.*

No better evidence than the above need be wanted that both of these objects are secured to the traveler who purchases his ticket over the

THE GREAT ERIE RAILWAY,
LANDSCAPE ROUTE

E. S. BOWEN,
General Supt.,
New York.
JNO N. ABBOTT, Gen. Passenger Agt., New York.

"THE GREAT ROCK ISLAND ROUTE"

Calls your attention to the following REASONS WHY, if about to make a Journey to the GREAT WEST, you should travel over it:

As nearly absolute safety as is possible to be attained. Pure connections in UNION DEPOTS, at all important points. No change of cars between CHICAGO, KANSAS CITY, LEAVENWORTH, ATCHISON or COUNCIL BLUFFS. Quick journeys because carried on Fast Express Trains. Day cars that are not only artistically decorated, but furnished with seats that admit of ease and comfort. Sleeping cars that permit quiet rest in home-like beds. Dining cars that are used only for eating purposes, and in which the best of meals are served for the reasonable sum of seventy-five cents each. A journey that furnishes the finest views of the fertile farms and pretty cities of Illinois, Iowa and Missouri, and is afterwards remembered as one of the pleasant incidents of life. You arrive at destination rested, not weary; clean, not dirty; calm, not angry. In brief, you get the maximum of comfort at a minimum of cost.



That the unremitting care of the Chicago, Rock Island & Pacific Railway for the comfort of its patrons is appreciated, is attested by its constantly increasing business, and the fact that it is the favorite route with delegates and visitors to the great assemblages, political, religious, educational and benevolent, that assemble from time to time in the great cities of the United States, as well as tourists who seek the pleasantest lines of travel while en route to behold the wonderful scenes of Colorado, the Yellowstone and Yosemite. To accommodate those who desire to visit Colorado for health, pleasure or business, in the most auspicious time of the year, the Summer season and months of September and October, the Company every year puts on sale, May 1st, at all coupon ticket offices in the United States and Canada, round trip tickets to

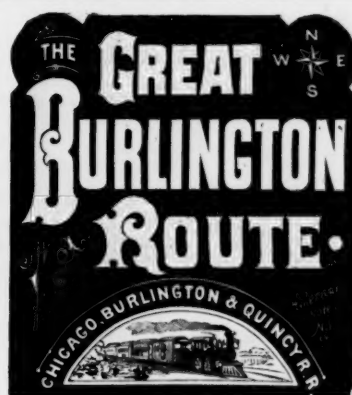
DENVER, COLORADO SPRINGS AND PUEBLO.

At reduced rates, good returning, until October 31st. Also to San Francisco, for parties of ten or more, good for ninety days, at great reduction from regular fares.

REMEMBER, this is the most direct route for all points WEST and SOUTHWEST. For further information, time-tables, maps or folders, call upon or address

R. R. CABLE,
Vice-President and Gen'l Mgr, Chicago.

E. ST. JOHN,
Gen'l Ticket and Pass'r Agent, Chicago.



Covering, as it does, 4000 miles of line, and reaching directly the principal points in the West and on the Mississippi and Missouri Rivers, offers the best inducements of any Western Line to the Profession in general.

LARGE AND COMMODIOUS HALLS are located at nearly all points.

Special particulars and rates of fare can be obtained by addressing

T. J. POTTER,
3d Vice-President and General Manager,
CHICAGO, ILL.

PERCEVAL LOWELL,
General Passenger Agent,
CHICAGO, ILL.

JOHN Q. A. BEAN, General Eastern Agent,
317 Broadway, NEW YORK.
306 Washington Street, BOSTON, MASS.

JOHN M. SCHULER,

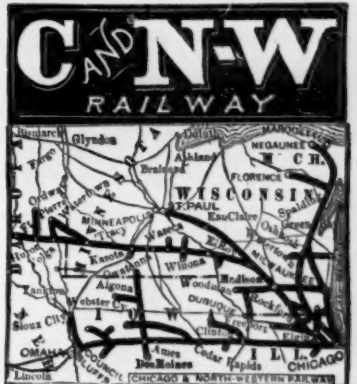
— MANUFACTURER OF —

Grand, Square and Upright

Piano-Fortes.

WAREHOUSES AND FACTORY:

No. 916 Main Street, near Allen
BUFFALO, N. Y.



The Chicago & Northwestern Railway

Is the OLDEST! BEST CONSTRUCTED! BEST

EQUIPPED! and hence the

Leading Railway of the West and Northwest!

It is the short and best route between Chicago and all points in Northern Illinois, Iowa, Dakota, Wyoming, Nebraska, California, Oregon, Arizona, Utah, Colorado, Idaho, Montana, Nevada, and for Council Bluffs, Omaha, Denver, Leadville, Salt Lake, San Francisco, Deadwood, Sioux City, Cedar Rapids, Des Moines, Columbus, and all Points in the Territories, and the West. Also for Milwaukee, Waukegan, Green Bay, Oshkosh, Sheboygan, Marquette, Fond du Lac, Watertown, Houghton, Neenah, Menasha, St. Paul, Minneapolis, Huron, Fargo, Bismarck, Winona, La Crosse, Owatonna, and all points in Minnesota, Dakota, Wisconsin and the Northwest.

At Council Bluffs the Trains of the Chicago and Northwestern and the U. P. Railways depart from, arrive at and use the same joint Union Depot.

At Chicago, close connections are made with the Lake Shore, Michigan Central, Baltimore and Ohio, Ft. Wayne and Pennsylvania, and Chicago and Grand Trunk Railways, and the Kanakake and Pan Handle Routes. Close connections made at Junction Points.

It is the Only Line running the CELEBRATED NORTHWESTERN DINING CARS West or Northwest of Chicago. Pullman Sleepers on all Night Trains.

Insist upon Ticket Agents selling you Tickets via this road. Examine your Tickets, and refuse to buy if they do not read over the Chicago and Northwestern Railway.

If you wish the Best Traveling Accommodations you will buy your Tickets by this route, **AND WILL TAKE NONE OTHER.**

All Ticket Agents sell Tickets by this Line.

D. LAYNG, Gen. Supt., Chicago

NEW ENGLAND PIANOS

The Best Medium-Priced Instrument ever offered to the Trade and Public. Write for Prices to

NEW ENGLAND PIANO COMPANY, 634 HARRISON AVE. BOSTON, MASS.

Send for Prices of the

PACKARD ORGAN

Manufactured by the

FORT WAYNE ORGAN CO., FORT WAYNE, Ind.

C. KURTZMANN—**GRAND**—
SQUARE ~~and~~ UPRIGHT,
Nos. 106, 108 & 110 Broadway,
BUFFALO, N. Y.**PIANOFORTES**

First Medal and Diploma at the Centennial Exhibition, Philadelphia, 1876.

Gold Medal at the
World's Fair, Vienna,
1873.**ST ECK**Gold Medal at the
World's Fair, Vienna,
1873.

Has received the Highest Honor ever obtained by any Piano Manufacturer for

GRAND, SQUARE and UPRIGHT PIANOS,"For greatest power, pleasing and noble quality of tone, pliable action and solid workmanship, novelty of construction in an independent iron frame, and placing strings in three tiers."
FACTORY, 34th St., bet. 10th & 11th Aves. | WAREROOMS, No. 11 E. 14th St., New York.**JOHNSON & SON**

Church Organ Builders

JOHNSON & SON**WESTFIELD, MASS.**

W. A. JOHNSON.

No Agents employed except those immediately connected with our establishment.

W. H. JOHNSON.

WESSELL, NICKEL & GROSS,

Manufacturers of Grand, Square and Upright

PIANOFORTE ACTIONS,

Nos. 457, 459 & 461 West 45th St., cor. Tenth Ave., New York.

NEW YORK WAREROOMS.**STERLING ORGAN COMPANY,**

No. 9 West Fourteenth Street.

E. H. McEWEN & CO., Managers.Established
1868.**WHITNEY & HOLMES ORGAN COMPANY,**Established
1868.

MANUFACTURERS OF

Parlor and Chapel Organs,

—QUINCY, ILLINOIS.—

New and Elegant Styles for 1881. Send for Latest Catalogue.

J. M. PELTON,

Manufacturer and Dealer in

PIANOS AND ORGANS,

28 East Fourteenth Street, New York.

SEND FOR CATALOGUES AND WHOLESALE PRICE LIST.

Established in 1857.

J. W. BRACKETT,

Manufacturers of—

GRAND,

Upright and Square

PIANOFORTES.

Patent Pedal

Upright Pianofortes

a Specialty.

WAREROOMS AND FACTORY.

581 Washington Street, BOSTON.

**STRAUCH BROS.,**

—MANUFACTURERS OF—

Grand, Square and Upright

PIANO FORTE ACTIONS,

Nos. 116 & 118 Gansevoort St., Cor. West St., New York.

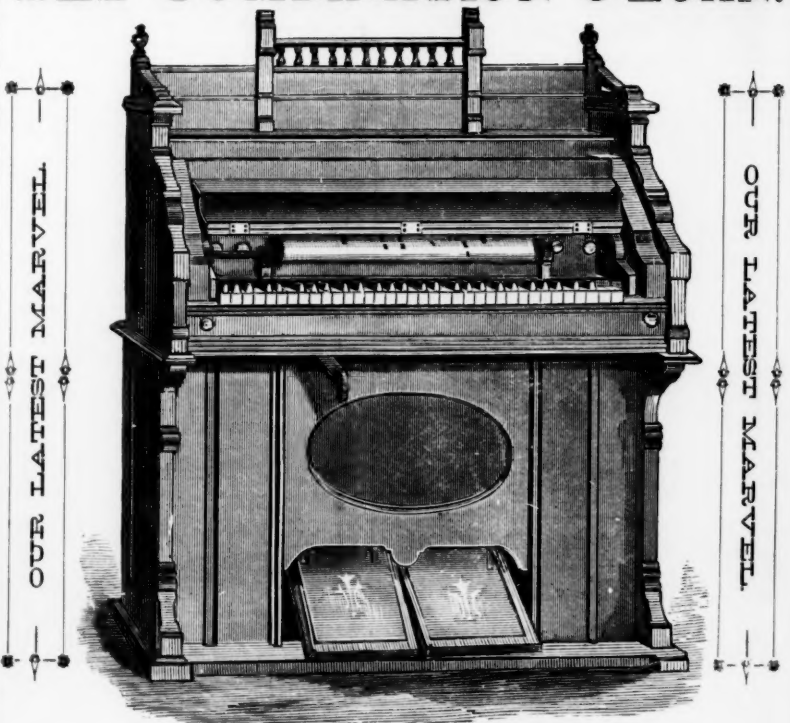
GEORGE BOTHNER,

MANUFACTURER OF

Grand, Upright and Square

Pianoforte Actions,

144 and 146 Elizabeth St., New York.

THE COMBINATION ORGAN.

THE COMBINATION ORGAN is a marvel of ingenuity, having a full five octave key-board, and from four to fourteen working stops; giving any one who understands music, or wishes to study it, the use of the key-board, the same as an ordinary organ, while in an instant it can be changed into an automatic organ, so that those who cannot perform upon the keys, or have no knowledge of music whatever, can perform the most difficult, as well as the most simple, music. With a little practice the key-board and the automatic parts can be played together, producing fine orchestral effect.

THE MECHANICAL ORGUINETTE CO., 831 Broadway, bet. 12th & 13th Sts., N. Y.

**KRANICH
& BACH****GRAND, SQUARE AND UPRIGHT PIANOS
LEAD THE WORLD.****KRANICH
& BACH**

Send for Illustrated Catalogue, which is free to all. Prices Reasonable. Terms Easy.

Warerooms, 237 E. 23d St. Factory, from 233 to 245 E. 23d St., New York.

GABLER**GRAND, SQUARE AND UPRIGHT****PIANOS.**

All my Pianos have my patent Agraffe Bell Metal Bar arrangement, patented July, 1872, and Nov., 1875, and my Uprights have my patent metallic action frame, cast in one piece (patented May, 1877, and March, 1878), which has caused them to be pronounced by competent judges,

—THE BEST PIANOS MANUFACTURED.—

Factory and Warerooms, 220, 222 & 224 East 22d Street, New York.

BEHR BROS. & CO292 to 298 Eleventh Avenue,
NEW YORK CITY.**Patent Cylinder Top Upright Pianos**Cor. West Twenty-Ninth St.,
NEW YORK CITY.**HORACE WATERS & CO.**

MANUFACTURERS AND DEALERS IN

PIANOS AND ORGANS.

Guaranteed Six Years.

The Largest Stock in America. Agents Wanted.
Correspondence Solicited. Illustrated Catalogue
Mailed Free.

Warerooms, No. 826 BROADWAY, New York.

QUINBY BROTHERS,

MANUFACTURERS OF

BRASS BAND INSTRUMENTS,

(Round, Flat and Piston Valves.)



No. 62 Sudbury Street, Boston, Mass.

ESTABLISHED 1847.

SAMUEL PIERCE,

READING, MASS.

Largest Organ Pipe Factory in the World.

METAL AND WOOD

Organ Pipes

The very best made in every respect.

A specialty made of furnishing the Highest Class
VOICED WORK, both Flue and Reed.
Is also prepared to furnish the best quality of Organ
Keys, Action, Wires, Knobs, &c.W. L. ALLEN, Managing Editor.
H. A. HARMER, City Editor.
ROBT. A. BAGLEY, Business Manager
NICHOLAS BIDDLE, Treasurer.**T. L. WATERS,**

MANUFACTURER AND DEALER IN

Pianos and Organs,

14 East 14th Street, New York.

Agents wanted. Send for Illustrated Catalogues.

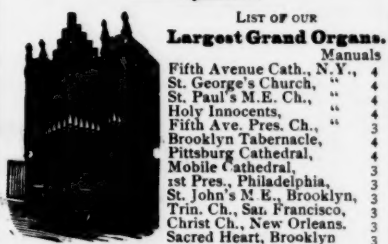
BOSTON**Musical Instrument Manufactory.****BAND INSTRUMENTS.**

71 Sudbury Street, Boston, Mass.

JARDINE & SON,

ORGAN BUILDERS,

318 and 320 East 39th Street.

LIST OF OUR
Largest Grand Organs.
Manuals
Fifth Avenue Cath., N. Y., 4
St. George's Church, " 4
St. Paul's M. E. Ch., " 4
Holy Innocents, " 4
Fifth Ave. Pres. Ch., " 3
Brooklyn Tabernacle, " 3
Pittsburg Cathedral, " 3
Mobile Cathedral, " 3
1st Pres., Philadelphia, " 3
St. John's M. E., Brooklyn, " 3
Trin. Ch., San Francisco, " 3
Christ Ch., New Orleans, " 3
Sacred Heart, Brooklyn, " 3CLIFFORD HUGGIN, Musical Editor.
LEWIS J. ALLEN, Society Editor.
MRS. F. M. BUNDY, Society Reporter.
MRS. L. F. GUYTON, N. Y. Correspondent.**THE CHICAGO WORLD,**

DEVOTED TO SOCIETY AND THE FINE ARTS.

Subscription, \$2 per Year; Single Copies, 5 Cts.

The Only First-Class Family Paper in Chicago or the West.

Having the LARGEST CIRCULATION of any Literary Journal published West of New York. Circulated
Throughout the Known World; 20,000 to 30,000 Every Saturday.

FINE ENGRAVING, PRINTING, ELECTROTYPING STOCK CUTS, ETC.

OFFICES: 38 and 40 DEARBORN ST., CHICAGO, ILL.

MUNROE ORGAN REED CO.

ESTABLISHED JANUARY 1, 1869.

—TWENTY MILLIONS—
of our Reeds now in use.ARE prepared to supply the demands of the Trade
in the most perfect manner, both as regards
quality and price. Reed Boards of any desired
plan made to order from carefully-selected stock.
Also manufacture the best and cheapest Octave
Coupler in the market, and constantly keep on hand
full lines of Organ Materials, including Stop-
Knobs, Key-Boards (both Celluloid and Ivory),
Felts, &c. &c.—OFFICE AND FACTORY:—
25 Union Street, Worcester, Mass.**G. McFADDEN,**

MANUFACTURER OF

PATENT LIGHT PISTON VALVE

Clear Bore Musical Instruments.

My Instruments received the highest Centennial
Award, a Medal of Merit, and a Diploma of Honor.
Established in 1872. Send for Catalogue.

BILLINGS & CO.
MANUFACTURERS.

MAKE OUR OWN CASES
MAKE OUR OWN ACTION
GUARANTEE OUR WORK

THE BEST PIANOS AT LOWEST PRICES.
Office and Warerooms, 21 E. 14th Street.
Factory, 121 & 126 W. 25th Street.
NEW YORK, U.S.A.

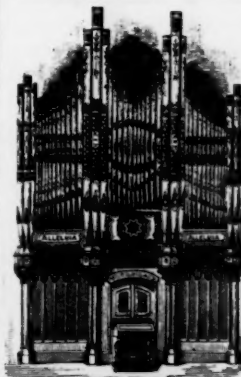
**DECKER PIANOS,
BROTHERS'****BEST NOW MADE.**

No. 33 UNION SQUARE, New York City.

—ESTABLISHED 1871.—

MOLINE PIPE ORGAN COMPANY,

MANUFACTURERS OF

**CHURCH ORGANS**

Moline, Illinois.

THE most complete establishment in the country. Conducted by
graduates of the most noted London Organ Builders. Our instru-
ments are noted for their fine voicing, beauty of tone, and superiority of
workmanship throughout.Testimonials furnished, on application, from the first Organists in
America.

Our Illustrated Catalogue will be sent on application.

FRANCIS NEPPERT,

Manufacturer of

PIANO AND STOOLS

—ALSO—

Music Racks, Stands, &c.

Piano Covers
Wholesale
and Retail.Stools
Repaired.

390 Canal St., New York.

New Catalogue and Price List now ready.

**F. CONNOR,
PIANOS.**Factory 239 E. Forty-first St.,
NEW YORK.Dealers admit they are the best medium-priced
Piano in America. Send for Catalogue.N. B.—Pianos not shipped before being thoroughly
Tuned and Regulated.

ALFRED DOLGE,

Steam Lumber Works:
Salisbury.

Felt Works at Dolgeville.

Saw Mills: Port Loydon
and Otter Lake.**Piano and Organ Materials.**

122 East 13th St., NEW YORK.

132 Queen Victoria St., LONDON.

—ESTABLISHED 1864.—

DIPPEL & SCHMIDT,

—Manufacturers of—

GRAND, SQUARE AND UPRIGHT

Piano-Forte Actions,

92, 94 & 96 CLINTON STREET, NEW YORK.

STEINWAY

GRAND, SQUARE AND UPRIGHT

**PIANOS.**

STEINWAY & SONS are the only Manufacturers who make every part of their Piano-fortes, exterior and interior (including the casting of the full iron frames), in their own factories.

New York Warerooms, Steinway Hall,

Nos. 107, 109 and 111 E. Fourteenth Street.

CENTRAL EUROPEAN DEPOT, STEINWAY HALL,

No. 18 Lower Seymour Street, Portman Square, W., London.

Factory: Block bounded by 4th and Lexington Aves., 52d and 53d Sts., New York.

SAW MILL, IRON FOUNDRY AND METAL WORKS, ASTORIA, LONG ISLAND.

Opposite One Hundred and Twentieth Street, New York.

ESTABLISHED 1843.

WOODWARD & BROWN,

Pianoforte Manufacturers,

592 WASHINGTON STREET,

BOSTON, MASS.

THE SMITH AMERICAN ORGAN CO.

MANUFACTORY AND PRINCIPAL OFFICE, BOSTON, MASS.

BRANCH HOUSES—London, Eng., 57 Holborn Viaduct; Kansas City, Mo., 817 Main Street; Atlanta, Ga., 27 Whitehall Street.

BEHNING FIRST-CLASS **BEHNING**
Grand, Square and Upright
PIANOFORTES.

—With Improved Patent Agraffe Attachment and Name Board.—

Warerooms, 14th Street, cor. Fifth Ave., and 129 East 125th Street, New York.

As musical culture increases it demands in musical instruments for home, church, or school excellence in tone, tasteful workmanship, and durability.

Illustrated Catalogues sent free.
J. ESTEY & CO., Brattleboro, Vt.

LINDEMAN & SONS
PIANOS.

Most Elegant and Best Manufactured. Low Prices and Easy Terms.

No. 92 BLEECKER STREET, NEW YORK.

LOCKWOOD PRESS, 74 Duane Street, New York.

THE PAPER TRADE JOURNAL.

THE AMERICAN STATIONER,
AMERICAN MAIL AND EXPORT JOURNAL.
THE MUSICAL COURIER.THE MILLERS' JOURNAL.
DIRECTORY OF THE PAPER TRADE.
WARP AND WEFT.**THE LOCKWOOD PRESS**

No. 74 Duane Street, New York.

BOOK, NEWSPAPER AND JOB

STEAM PRINTING ESTABLISHMENT

The Lockwood Press has received the following awards for Publications, Printing and Art:

PARIS EXPOSITION, 1878—Diploma of Honor.

SYDNEY INTERNATIONAL EXHIBITION, 1879-1880—First and Special Degree of Merit; also Second Degree of Merit.

MELBOURNE INTERNATIONAL EXHIBITION, 1880-1881—Four First Orders of Merit, Two Silver and Two Bronze Medals.

ADELAIDE EXHIBITION, 1881—Two Special First and Two First Degrees of Merit, Two Gold and Two Silver Medals.

CHICAGO EXPOSITION, 1881—Highest Award.

CINCINNATI INDUSTRIAL EXPOSITION, 1881—Highest Award.

ATLANTA INTERNATIONAL COTTON EXPOSITION, 1881—Highest Award.

— FINE CATALOGUE WORK A SPECIALTY. —

Accurate translations made and Catalogues printed in English, French, Spanish, German and Portuguese. Estimates furnished on application. Address all orders to

HOWARD LOCKWOOD, Publisher and Printer,

No. 74 DUANE STREET, NEW YORK.